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OCTOBER, 1911

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McCALL'S MAGAZINE

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To the Family Grocer

—an appreciation

YES, Mr. Grocer, you do pay more for Heinz products. You pay more in order to give your customers better quality. Your customers ought to know this. They will appreciate your standards as a good grocer when they realize that in selling the best brands you always have to pay more and that your margin of profit is less. But the *advance you pay* does not begin to cover *the advance in quality* you give your customer when you sell any one of Heinz 57 Varieties.

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Chemicals are *only* necessary for preserving inferior materials. *Good* food, *sound* food, *clean* food, does not require artificial preservatives. But, it *costs* more to give you clean, sound, naturally preserved products.

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where we *grow*—Heinz quality would cost you from a *third* to a *fourth* more, instead of only the slight advance you now have to pay.

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You are entitled to receive *credit* for giving *more value* at the *same price*.

For instance, when you sell a bottle of Heinz ketchup, call attention to the fact that you are selling *pure ketchup*; ketchup that is made of fresh, ripe tomatoes direct from the vine and bottled hot—instead of being made of cannery waste, preserved with Benzoate of Soda.

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So, take your customers into your confidence—*tell* them that you could sell something else and make more profit on the single sale but that you prefer to pay a little more in order to give them more value, and thus deserve their larger patronage.

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McCALL'S FOR NOVEMBER

will be the Thanksgiving Number. Every woman will find in its pages something to interest her. Of course, the new fashions will provide one of the leading features—for McCALL's is primarily the Fashion Authority. So there will be sixty new McCALL designs, covering twenty pages of the magazine and including the latest models in garments for ladies', misses' and children's early winter wear. Also there will be an interesting article by Margery Hunt Kingsley on the smart furs of the season, illustrated by photographs of new and exclusive designs. The new hats and veils will be reviewed by experts in those lines, and some of the newest models will be illustrated.

In the literary section of the magazine there will be something to interest every reader. Witness the following selections, which, after all, constitute but a small part of the Thanksgiving feast to be anticipated.

Between You and the Editor.

This is a new feature of McCALL'S MAGAZINE—and one that you will enjoy. The editor believes that a heart-to-heart talk with you once a month will go far toward putting you in closer touch with the magazine—which is pre-eminently *your* magazine. We want you to feel that we are ready at any and all times either to talk with you, or listen to you—just as you please. We want to establish a personal friendship with you, to exchange ideas with you, and, in short, to do whatever we can to promote our mutual interests. We believe that with this intimate relationship every one of our readers will come to feel a proprietary interest in our magazine.

Winter House Plants and Their Care.

Every true woman wants green, growing things about her, indoors, when winter holds the outer world in thrall. This discussion of the care of winter house plants is one of the most timely, interesting and useful articles we have offered in a long time. No reader of McCALL's who cares about beautifying her home should miss it. Mary Brokaw, the writer, is an authority on this subject, and treats it from the everyday, practical standpoint—nothing about millionaires' greenhouses; she has the average American home in mind. The first part of this article, which will appear in the November McCALL's, is devoted to the selection and cost of plants suitable for indoors, and is attractively and instructively illustrated. The second part will appear in the December McCALL's, and will tell all about the care of the plants.

Women who Pick up Dropped Stitches.

This clever article, written by Carolyn Aronson and illustrated with photographs, will interest every woman—and every man—who reads it. It tells of women who "pick up the dropped stitches" in the social fabric—the women who, out of pure love of the work, devote their lives to righting the wrongs that are so plentiful in a great city.

The Month's New Fiction.

The November McCALL's will contain several complete stories. One, "The Word of a Marvin," written by Alice Louise Lee, and illustrated by W. E. Parker, is a humorous character story dealing with folk of the New England type. We will not tell you what it is about, for that would rob your reading of its zest. Another short story, "The Missionary Barrel," written by Grace Sartwell Mason, and illustrated by Celeste S. Griswold, portrays a phase of life with which dwellers on the wide prairies of the West are most familiar. This is a charming little story. "By Way of the Stairs," by Gertrude Brooks Hamilton, commenced in the October number, now reaches its conclusion.

Old Thanksgivings and New.

This is the subject of the Cheerful Housekeeper's Chat for November—and you cannot afford to miss it. It will tell you something that you perhaps may not know about Thanksgiving—how it originated, what it was in its beginning and what it has since become. This article will be decorated by Arthur W. Kelley.

For the Little Folk.

John B. Gruelle, the well-known artist, continues his series of cut-out fairy plays depicting the adventures of Snow White and the Prince and introducing Cinderella and her glass slipper, while Carolyn Sherwin Bailey writes the accompanying story. The little folk will be eagerly looking for these popular features.

People Worth Knowing.

These sketches of worth-while Americans, written by Marian Rolfe McClure, and illustrated with photographs, will introduce you to many interesting personalities whom you will be glad to meet. It is always inspiring to feel oneself in touch with people who are doing great things; therefore you must make a point of reading these interesting pen portraits.

Of course, the above synopsis does not include nearly all of the interesting features that will serve to make the November McCALL's a banner number. In addition to these items there will be the usual attractions, including Mrs. Whitney's Home Dressmaking Lesson; the Needlework Department, conducted by Helen Thomas, and several pages of Fancy Work, with a splendid array of illustrations. Mrs. Jackson-Stilwell contributes her monthly letter from Paris. Mrs. Oliver Bell Bunce writes of Thanksgiving dinners as they are and as they used to be. Mrs. Sarah Moore contributes some of her most desirable recipes for the ambitious housewife who desires to excel in cookery. Mrs. C. C. Mitchell discourses of matters pertaining to health and beauty, and there are many pages given to such subjects as the care of children, etiquette, hints for the housewife, etc., etc.

Since it is the aim of McCALL'S MAGAZINE to meet the individual needs of its readers, the editor and publishers cordially invite suggestions and criticisms. Let us know what you want. Tell us what sort of fiction appeals to you; what special articles you like best; what subjects interest you most. Your desires are ours; write to us about them.



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It is applicable to the finest oriental rug and to the cheapest ingrain carpet.

Have ready:

A supply of Ivory Soap Paste, made by dissolving one large cake of Ivory Soap, shaved fine, in three quarts, or two small cakes in four quarts, of water, kept nearly, but not quite, at boiling point for 15 minutes. When cool, it will be like jelly. This is sufficient for a 9x12 rug.

A fairly stiff scrubbing brush (a rice fibre brush is excellent).

A piece of zinc, or heavy galvanized iron, 12 inches long and 4 inches wide, with smooth edges. The top should be turned over a little so that it can be held securely. Any tinner will make this for you for 10 or 15 cents and it will last for years.

Some soft clean cloths.

A pail of clean, lukewarm water, to be renewed as often as it becomes dirty.

A pan, or empty pail, to receive the used Ivory Soap Paste.

Proceed as follows:

First, sweep the rug. Begin work at the corner farthest from the door. With a spoon, or by hand, scatter Ivory Soap Paste over the surface of the rug, covering not more than a square yard at a time. Scrub vigorously. Scrape up the paste with zinc. Wipe thoroughly with a cloth, wrung out of clean water. Work with, not against, the nap. Proceed in this way, section by section, until the entire rug has been cleaned. Have windows and doors wide open so that the rug may dry quickly. Do not replace furniture, or walk on it, until it is dry.

Follow these directions, and your rugs will be as clean and bright as when new. The colors will *not* suffer. The fabric will *not* be injured.

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MCALL'S MAGAZINE

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Making the Most of Oneself

By LUTHER HALSEY GULICK, M. D.

Dr. Gulick has an International Reputation as a Scientist, and is Director of the Department of Child Hygiene of the Sage Foundation



THE difference between doing one's duty, because it is a duty, and following out the lines of one's highest interest and enthusiasm means just this—that in the one case we are living at the top notch of our individual power and in the other we are not. The really great worth-while things in the lives of all of us are accomplished only when we bring to bear upon our work all the best forces within us. This cannot

be done by will-power—by compelling ourselves to work. It must be done through love and enthusiasm for the thing we are doing—through the kind of interest that absorbs and dominates us. This cannot be produced by effort.

Living on our highest level is possible only when we are in the right relation to our work. We therefore owe it to ourselves to provide in our daily work the stimulus we need for our greatest growth. This stimulus each individual will get from his work just so soon as he is sure that it really is his own work. There is great truth in the old saying, "Blessed is the man who has found his job."

It is my conviction that capabilities of a character peculiarly his or her own exist in every individual. What every person needs to know is that there is some one superimportant thing for him to do. Every man and every woman has a special place in the world, and a special work to do, no matter how hopelessly average one may have gotten into the habit of thinking oneself. If you are doing work that is not calling out the best efforts of which you are capable, work that does not draw you in a large sense—in which you are not vitally absorbed—you have not yet found your right sphere. When you are doing what you want to do, when you are exercising your special talent, you do much more work, and you do it more effectively than when you are doing what you don't want to do.

The person who adapts his work to his individual power and talent is the successful person, and it is the right of every individual to use in his work that special fitness which will lead him to success. To tie oneself down to work which does not call forth one's very best is, in the end, to diminish the range and worth of one's life. There is waste in our efforts unless they coincide with our special talent and equipment. Such waste prevents one's

work from being a real contribution to the work of the world. One's value to society depends to a large extent upon his discovering and developing his special talent. The number of those who have a right to live complacently upon any other level than that of their maximum efficiency is certainly small, for to do so implies that no further growth is possible.

Most men can sooner or later find the work that is adequate to their powers. A man in a small position here in America, if he has genuine power, has a pretty good opportunity to exercise his special bent. There are for him many opportunities for outside study, so that he may cultivate the work that is really his. The case of women is rather more difficult, but there are many modern women who have "found their jobs," not only in the home, but sometimes outside it, in philanthropic work, in educational service, in household decoration, and in many forms of work which fit them, and in which they can express themselves fully.

The driving power that makes one reach out instinctively for his or her special work is a precious possession and should not be ignored; but each individual should, as quickly as possible and at whatever sacrifice, "find his job."



DR. LUTHER HALSEY GULICK

Dr. Gulick has had a long and active career as a physical director and trainer in public schools and Y. M. C. A.'s throughout the country. He prepared himself for this work at the Sargent Normal School of Physical Training, Harvard University. In 1880 he graduated from New York University, medical department, with the degree of M.D.

Dr. Gulick was principal of the Pratt Institute High School from 1900 to 1903, and director of the physical training of the public schools of New York subsequently for five years. He is well known as a lecturer on physical training, and was a member of the Olympic Games Committee which contested at Athens, Greece, in 1906, and in London in 1908.

He is a fellow and a member of the leading American and foreign medical bodies, and physical, educational and hygiene associations. He has lectured and written extensively, and the several well-known works on physical training, of which he is the author, are recognized as authorities. He has been president since 1905 of the Playground Association of America, and at present is director of the Department of Child Hygiene of the Sage Foundation.

THE BRAVER THING

By RICHARD DUFFY

Author of "An Adventure in Exile," "The Leeches," etc., etc.



FROM the moment he entered the room George Stanwood had been conscious of the strange suggestion. It was too indefinite to be called sensation. A conventional parlor in a New York apartment, fitted up as a music room, and not one object in it had he ever seen before. Yet the piano, the phonograph, the music cabinets, seemed all vaguely known to him. If he had not been a big man of iron nerve, with years behind him of bridge-building in the lonely places of the world, he would have thought it uncanny.

That Mrs. Graves was not a wealthy woman he was aware; but she was clearly a woman of exquisite taste, to judge from the arrangement of the room. Also, she was very unpunctual. She had kept him waiting three-quarters of an hour, the while her son had tried to divert him by playing the piano, talking of his mother, and apologizing for the fact that she had been obliged to sing at a church concert tonight.

Stanwood rather admired the finesse with which this straight-limbed, clever, eager lad, not yet in the twenties, had persuaded him to call. The boy was feverish to get his chance, as he called it, by going back with him to South Africa. His record with the American Bridge Company was excellent; and to Stanwood he seemed to show more real ability and personality than any other of his candidates for the post. It had seemed to be worth while, therefore, to see the woman and explain to her how effectually she was blocking her son's future. She was a music teacher, and successful, he understood, but as Robert saw a fortune ahead of him in the new country, he could not understand why his mother should not go there with him.

It occurred to Stanwood that if the mother were only as punctual as her son was persuasive and persistent, she might be of greater service to him and to herself. He had another engagement of a most important nature. It was now a quarter past nine and he had yet to go downtown.

"I'm sorry, Robert," he said, looking at his watch. "I can't wait any longer. I'll write to your mother."

The lad was mortified to the quick, and got his words all twisted in trying to apologize for his mother's delay. Of one thing he was sure, it was not her fault.

"I'm sure it isn't, my boy," Stanwood returned, as he went toward the door. "By the way, how long has your father been dead?"

The young fellow stood still, his face flushing as he replied: "Mr. Stanwood, I am not sure that my father is dead."

Stanwood noted the boy's embarrassment and added quickly:

"Well, that has nothing to do with building bridges. Good night. I'll write to your mother and—"

Robert Graves stood politely but with plain determination in the way. It rather amused the big, forceful man to see this stripling attempt to block him. Few men—even among his peers—ever dared so far with Stanwood.

"Mr. Stanwood"—the boy spoke rapidly but with steadiness—"my whole future depends on this talk with my mother. A letter will be of no use. I have made you believe in me, and I'm going to make good. Give me fifteen minutes more. Wait here and I'll go and get mother, if I have to stop her in the middle of a song."

Stanwood laughed grimly. "Go ahead," he muttered. "Fifteen minutes."

Robert fairly ran out of the room, saying: "Thank you! Thank you!"

Seating himself, Stanwood's alert eyes began anew to note the contents of the room. Again the baffling suggestion that they were familiar came into his mind. As he had ever taken pride in the fact that he was not at all psychic, he attributed the queer notion to his admiration for young Graves and the ripeness of their acquaintanceship in so brief a period.

Hardly ten minutes had elapsed when he heard the door in the private hall opened from without. He stood up. There was no sound of voices, but of light, hurried footsteps.

Mrs. Graves came into the room breathlessly and, stopping short at the piano, leaned heavily against it. Evidently she had not seen him.

Only for an instant did George Stanwood remain silent where he stood. She had an exquisite figure, he observed, and her evening clothes became her admirably. Her hair was quite gray for a woman seemingly youthful. Now he understood the haunting suggestiveness of the room. That instant was a lifetime.

"Mrs. Graves, I—" he began, but the words stuck in his throat.

She looked round with a start, and at sight of him gave a little cry. He was afraid she was about to fall, and sprang across the room to aid her.

"I'm quite well," she gasped, raising her hand in protest. "Won't you be seated?" and she tottered to the sofa. She slipped off her cloak and sat down.

Stanwood's jaws clicked together and he stroked his white hair with a nervous gesture as he took the chair she indicated.

"Is this a dream?" she asked, and while she removed her hat, stared straight ahead of her as if she were talking to herself. "Or is life itself only a tragic masquerade?"

Stanwood's manner was courteous, but suggested, too, un pitying caution. "It looks that way, doesn't it?" he returned, in a steady, masterful tone.

She looked at him searchingly. "Then you are not George Stanwood?"

"I have been George Stanwood for eighteen years," he answered. "But you were Robert Winship?"

"Yes," he admitted slowly, "even as I was your husband."

She stood up, her eyes flashing, a red glow flushing her face; but her words were soft spoken and deliberate. "You are my husband."

"And your son?" Rising, he put the question without rancor, but as one demanding an answer.



"BY THE WAY, HOW LONG HAS YOUR FATHER BEEN DEAD?"

Her head came a little above his shoulder; this he remembered because he remembered also the look of her chin, thrown up quaintly whenever she spoke positively or seriously.

"Our son," she corrected, her voice firm, her look unafraid.

His face brightened. He made a step toward her, as if to take her hand. He held himself back, asking: "Why are you Mrs. Graves?"

She winced, but smilingly; and sitting again on the sofa, indicated his chair with the ease of the accomplished hostess who is not too hospitable, but still gracious.

"Why are you George Stanwood?" It was gently uttered, but there could be no doubt that it was a demand.

He replied as if on the witness stand, saying only what he must. "Because Robert Winship vanished from the face of the earth just eighteen years ago this month."

"Do you think you acted fairly toward me?"

"I thought I was doing the best for everybody, and for you first of all, by getting out of the way."

She observed him dubiously, as if he were not making himself quite clear. She asked: "Do you still think that?"

He squared his shoulders against the back of his chair, folded his arms and said: "Tell me about Mrs. Graves."

She smiled to hide her irritation. "Two years after you vanished from Springfield, and when all hope of finding you had been abandoned, I told people there I was going to join relatives in the West. I went as far as Omaha, turned back and came straight to New York. I've been here ever since."

"But the name 'Graves'?"

"I saw it on a signboard from the car window. It struck me as being particularly appropriate."

"You—er—traveled—er—with—" he stammered and paused, as if afraid to complete the question.

"With my son, whom I named after you," she retorted, roused at last to fury. "Why do you cross-examine me like this?" She turned her head away and leaned against the back of the sofa. Tears streamed down her cheeks.

Springing to his feet, he went over and leaning forward, muttered angrily: "What! Are you trying to make me believe that Harry Laporte never existed? That he didn't—by some trick I've never understood—involve me in crooked work at the bank? That I didn't see him lay his hands on your shoulders the night of my arrest; that I didn't hear him call you—"

She rose slowly and regarded him scornfully, brushing the tears from her eyes: "Yes, and you saw me slip into his arms—if you were spying on us that night!"

For a second they stood facing each other, at bay.

In the private hall the door-knob clicked, and almost immediately Robert burst into the room.

"They told me you had just left in a cab, mother," he said, looking from one to the other with a puzzled expression. "I'm so glad you and Mr. Stanwood have met."

It was apparent that the boy felt that something was wrong.

"Mother, you're not ill, are you?" he asked, anxiously.

His mother assured him that she was only tired, and Stanwood supplemented that Mrs. Graves had good reasons for not wishing her son to go to South Africa.

Within himself Stanwood was debating what course he should pursue. All the horrible past had been dead so long—why rattle the dry bones? His life was his own, had been for years; and as much could be said for hers. Besides, long ago he had told himself, irrevocably—here his eyes caught a glance of Robert's, crestfallen, chagrined. What was it in this boy that had won sway over him from the start? The thought tossed madly in his brain. His

hand trembled a little as he took a card from his case and wrote on it; but his voice was within his usual command.

Then Stanwood explained that he desired Mrs. Graves to consider the South African matter at greater length. To do this he was going to request that she allow Robert to take the card to the downtown hotel for him, where he was due at an important conference.

Stanwood and Mrs. Graves stood waiting while Robert got his coat from an inner room. They watched him go down the narrow hall. His mother turned back into the room as he went out, but Stanwood remained there until the outer door had been shut after him. Then he came back and asked sharply:

"What became of Harry Laporte?"

She sat down wearily in an armchair. Her eyes were half closed, her voice low and tense.

"Six months after that night," she said, "he killed himself."

"Because—"

"They discovered that it was he who had been doing all the stealing at the bank."

"But what of that ledger of mine that put the blame on me?"

She lifted her arms laboriously and pressed her hands against her eyes. "It's all so far away," she moaned. "Why have you come here?"

"Tell me about that ledger," he insisted.

"He forged a duplicate copy of the book, and burned the original when the bank people became suspicious."

"He must have been keeping that forged ledger of his going from day to day."

Then she told him, too, that Laporte had left a written confession, exonerating him of all blame. They had done everything to trace him, but—

Stanwood interposed bitterly: "If I had been a thief, I surely would have been traced; but I was innocent, and—"

"Then, why in God's name," she cried, excitedly, "didn't you stay and fight it out like the honest man you were?"



"FOR A SECOND THEY STOOD FACING EACH OTHER, AT BAY"

Quietly and firmly he responded: "Because I did the braver thing."

"Was that your idea of bravery?—to run away and—"

"Listen to me," he said vibrantly, and the masterfulness of the man shone in his gray eyes. "I came to the house in charge of two detectives. One of them held my coat sleeve all the time. The bank people had me. I had done no wrong; yet my books showed I had stolen ten thousand dollars. I did not want you to see me in prison, so I came here to have you arrange for bail. The day before I had turned over to your name every dollar I possessed—every bond, every share of stock."

"The president of my bank gave bail for you," she interposed. He had paused as if trying simply to recall the whole matter. "I made good the loss to him when you disappeared, out of the money you had left me."

"When the detectives and I got on the porch," he continued, "we heard your voice and Laporte's through the open French windows. I drew them into the shadow. He was putting his hands on your arms and calling you fond names."

"Even then you might have spoken," she interjected, sadly.

"Listen. I want you to see whether I was a coward or not. The detectives themselves turned their heads away in pity for me."

"But why didn't you come in?" she cried, wringing her hands, tears starting again in her eyes.

"Keep cool," he commanded. "I didn't come in, because had I done so, I would have shot him dead. I had taken my revolver with me when I left the bank."

For a moment they stared at each other in silence.

"You were thinking of killing yourself?" she asked.

"I thought of everything that day. We had been married six weeks. Laporte, I knew, had tried to win you. He was rich—came of a big family of moneyed people—"

"But you knew I loved you."

"All I knew was that it was a braver thing not to kill him. I was not a thief, and that would some day be known, however late. But I was sure that if I went into that room I should be a murderer!" He turned away from her with a shudder as the whole thing presented itself anew before his eyes. "I had suffered torments that afternoon at the bank. That night something seemed to snap in my head and I felt I was doomed for the rest of my days!"

Then this man, of iron muscle and nerve, dropped on the sofa and, burying his face in his hands, broke into an agony of sobbing.

Standing away from him, she reached out her hands in supplication. Her lips moved, but no sound came from them.

"Speak! Speak!" he moaned. "Tell me something—anything!"

"Of what use to tell you anything if you still doubt me?"

"I don't doubt you," he protested. "I don't think I ever really did doubt you."

"But you still doubt me," she exclaimed, almost fiercely.

"I have loved you and been lonely for you day and night through all these long years. I doubted the whole world—"

"You shall not doubt me—you shall not!"

With a glance of fearless challenge over her shoulder she went swiftly, quietly from the room.

His face still covered with his hands, he seemed not to have observed her going.

In her bedroom Mrs. Graves delved feverishly in the contents of an old trunk. From the bottom of it, at length, she took up a strong box. Would she ever find the right

key? Her fingers plied the group on the ring with lightning rapidity. She must have gone over it three times in her excitement before she finally found it.

Her precious circular package, the treasure she had watched jealously through all these years when hope was dead, reposed securely in the box, in its wrappings of faded tissue paper. Within the paper lay the secret kept for the ears of one person in all the world. Softly she stepped back into the parlor.

He had not moved or changed his position, apparently. Standing beside the phonograph she took out the record that meant more to her than life itself.

The rustling of the tissue paper startled Stanwood so that he jumped to his feet.

"In Heaven's name, Eleanor," he cried, "what are you doing there?"

"Robert," she answered fearlessly, "these are all the songs I used to sing on the records for you."

"What's that got to do with what we're talking about?" he demanded.

"You sha'n't doubt me! You sha'n't doubt me, I tell you," she repeated.

There was something imperious, intrepid in her flashing eyes and the pose of her figure that impelled him to hold his peace, while he stared at her and listened to the song that came from the machine.

"After long years had come and gone

Of crocus, rose, dead leaves and snow—

Out of life's whirl!—"

The singing voice stopped suddenly. He heard Eleanor speaking.

"Who's that? Who's that?"

"I came in by the window, Mrs. Winship," was the answer. "I didn't want the servants to know."

"That's Harry Laporte's voice!" Stanwood exclaimed.

Eleanor motioned him to silence. The words came clear from the machine.

"What's the matter with you, Harry? You come in like a thief—"

"Don't use that word 'thief'! That's what your husband is."

"What nonsense, Harry!"

"He's been arrested at the bank and they're taking him to prison. Ah, you wouldn't listen to me, would you? If you had only waited a month, Eleanor, all this disgrace would have been kept from you!"

"I married Robert Winship because I loved him. What happens to him, happens to me!"

"He'll get ten years for this; you will be an old woman when he comes out."

"In prison or not, he is my husband, the father of my child who is to be! Mr. Laporte, leave this house and never dare—"

"Forgive me, dear one!—I love you—have always loved you!"

"Go away—oh, please go away! I'm ill! Can't you see I'm ill!"

"My darling, let me hold you in my arms. I will take care of you! I—"

"Don't—please—don't—"

"Stop it! Stop it!" Stanwood broke in, suddenly rushing on the machine. Tearing off the record he flung it on the floor and crushed it under his heel.

Eleanor was seated on a chair, her head pillowed against her arm on the back of it. She was weeping quietly.

Stanwood sank on one knee beside her, and taking her hand, kissed it reverently.

"My wife! Mother of my son!" he murmured, brokenly.

You Are Not Here

By A. VAN HOESEN

The humming-bird whirled to and fro,
Out where the tropic blossoms blow;
Beyond, the mountains crowned in snow
Rose purple robed above the sea;
And all was glad and full of cheer—
My heart was light, for you were here.

The humming-bird whirs just the same,
Out where the cactus flowers flame;
But now the mountain heights seem tame,
Dreary, the level shining sea;
And on my hand there falls a tear—
You are afar and I am here.

Echoes of Summer

Reverie.

A. ALEXANDER.

Andante moderato.

p

mf

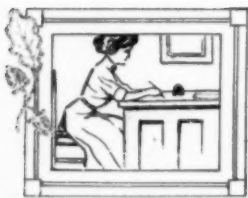
Fine.

D.C. al Fine.

The Great Restlessness of Girls

By CLARA E. LAUGHLIN

Author of "Jes' Folks," "The Lady in Gray," "Evolution of a Girl's Ideal," etc., etc.



"I'M SURE I don't see what ails girls, nowadays! The minute they get out of school, they want to be 'doing something.' Half the time they don't much care what it is that they get to do, so long as it is something away from home. Girls were never like that when I was young! They looked forward to their young ladyhood, and when they were not having their good times, they were helping their mothers and learning to sew and keep house. But now! You couldn't insult a girl more than by suggesting that she learn housekeeping. They all want to traipse off, mingle with men, and be 'common' and independent."

Have you ever heard anything like this? Of course you have! I don't know how you answer it—though I'd dearly like to know. But here is the way I try to make plain to dear, bewildered parents—who have evidently been too busy with their immediate tasks to look up often and see whither we are all going—why their girls are restless and eager to try their wings in flight:

Of course times have changed—and customs have changed with them! Women and girls have always been important economic factors; but in days gone by their work was done in the home, and in almost every household of any size there was an abundance for not only the housewife and her several daughters, but usually for the widowed or unmarried kinswomen of the family, to do.

Little by little the women's work that used to make each home a hive of feminine industry was transferred to factory and shop and mill. Carding and combing and spinning and weaving; bleaching and dyeing; lard-rendering, and soap-boiling and candle-dipping; the tailoring of men's clothes, the knitting of stockings and socks; these are some of the industries that have gone out of the home since our grandmother's day. Later, they were followed by others; until, today, practically everything that used to be done in homes is now done in factories. Clothes are bought ready to wear, and when worn are sent to laundries for washing, to cleaners for cleansing, even to repair shops for mending. A major part of all the food eaten is made ready or nearly ready for consumption outside the home. Practically every household supply comes into the house a finished product, available for immediate use. Instead of the laying of many fires, we turn on the radiators for heat and strike a match for fuel. Instead of the labor of trimming and cleaning and filling many lamps, we push a button and flood the house with light. Instead of standing over a hot stove for long hours, we put our dinner in a fireless cooker and go off. Instead of laborious sweeping and beating out of dust, we run a vacuum cleaner over everything and let it suck out the dust.

The introduction of power machinery, the specialization of labor, the multiplication of invention, have all combined to drive women's work out of the home. And in order to have money for the purchases of all those things which once upon a time she would have helped to make for herself, the average girl has to become a worker—in fact, *ought* to become a worker. If she doesn't, she is a drone without parallel in history. If you fret about her going, it is because you have forgotten what you should not forget.

Some parents feel that their daughters' desire to become wage-earners reflects on the family credit; that a girl whose father is able to give her the necessities of life should be satisfied to take his support until she is able to exchange it for the support of some other man. This is simple nonsense.



An able-bodied girl with a fair education has no further claim upon her father's bounty and he has no further claim upon her life. The average human parents give an infinitely greater part of their whole prime and maturity to the raising of their young than any other creatures give. Perhaps it takes a full third of the allotted span of life, as some parents seem to believe, to bring young human beings to a state of self-dependence, and perhaps it doesn't. Some parents stop too soon in the necessary preparation of their children for life; others hang on far too long. That admirable present condition whereby many of our young folks may have their first lessons in self-support while still enjoying the shelter of the home nest and the benefits of parental counsel, seems far too little appreciated.

A girl who has reached the age of sixteen or eighteen years, and who does not yearn to "be doing something," is fundamentally wrong. The girl who would worry me is the girl who *can* get through her schooling and then stay contentedly around home, baking chocolate cake and making fudge and going to card parties and luncheons and teas. Girls have always earned their way in the world, and when a girl is not eager to do this, I say there is something the matter with her.



Perhaps it was pleasanter for her parents when she stayed at home to earn it; perhaps it was safer for her. But she can't stay there now; there isn't anything in the average household to give a girl economic independence. And if there were, she has small chance of happiness in it, because the main current of social life has flowed away from the girl at home. Girls must go out into the world's market-place not only to work, but to find their gaiety and to find their mates.

The world needs the labor of youth—not of childhood, but of youth. It needs great quantities of more or less unskilled labor, and it needs to train great numbers of workers in an infinite variety of specialized skill.

And youth needs a share in the world's work. Boys' need of work has always been conceded. Girls' need is now under dispute in some quarters only because the transfer of women's work from home to mart, the evolution of Jill from dabbler at all trades to mistress of one, has bewildered some persons and misled them as to the real, unchanging facts.

Our girls must work because their work is needed, and because they need the work. Every creature that lives has the right to go into the open struggle and fight for his place, toil for his sustenance, know the exhilaration of conflict and the sweetness of occasional triumph enhanced by more than occasional defeat. That is life, and souls have a right to it. Girls in particular have a right to it because a majority of them will take up, presently, the undefined economic status of the housewife, where, whatever their toil, whatever their ability, they can only *share* the fortunes of the men or, at best, aid them by the rather grinding processes of economy.

A girl has a right to the developing experience and to the sturdy happiness of those years between her schooling for life and her assumption of wifehood and motherhood, and when the measure of her ability and industry is the measure of her opportunities. She has a right to them for her own happiness and she has a right to them for the sake of those whose care she will presently undertake. Those times when the life of the home was a thing apart from the world and its concerns are past. In these days a woman is a good wife and a good mother not merely by the capable

production of creature comforts—we can buy those—but by virtue of her understanding, her sympathy, her intelligent cheer, her wise tenderness. She knows what the struggle is; the struggle for a foothold, for each inch of ground gained; she knows the bitterness of disappointment, the utter fag of weariness, the spur of ambition, the sweet allure of hope. She is qualified to give a fine comradeship to her husband, a wise preparation for life to her children. Her girls won't walk unhesitatingly into pitfalls against which they have never been warned! Her boys won't wreck their manhood before they know the worth of the treasure they are dissipating!

Girls do not look this far ahead, of course, when they demand their chance in the world. They probably have no conscious reason in them except that "everybody does" and that "it is no fun staying home." But it is well for the young things that they do not reason too deeply, try to look too far ahead; if they did, they would be staggered by what awaits them.

When a girl has reached the age of sixteen in a home where the struggle is severe, or of eighteen in a home where the drain upon her parents is less depleting, she has taken from them as prolonged care of her adolescence as the most sentimental requirement could demand. If she isn't ready then to begin making her own way in the world, the chances are that she never will be—until absolute need compels her!

In homes where her earnings are needed, there is great satisfaction when the time comes for her to go to work; the chief dissension which arises here is over the division of her wages. Some parents seem to feel that a child should make return for all, or nearly all, it has received; this is not according to the laws of nature, where movement is always progressive and almost never retroactive—the demand for unselfishness coming to each creature in turn, but in behalf of the future of the species, not of its aged or aging. Other parents incline to yield too much to the natural selfishness for youth, and let it do less than it should to help them; this is not according to those spiritual laws, transcending but not contradicting the laws of nature, whereby we who believe ourselves immortal assume higher obligations than the animals. The main business of a young creature just learning self-dependence is to look out for itself and be getting ready for the supreme unselfishness of parenthood. But, although this is the main business, there is another only just subordinate to it, and that is filial. Put it this way: gratitude is not the first duty of life, but it may quite easily be the second. It is good for a young person to bear some burden for his parents; but it is not right that he be asked to bear so much as to cripple himself for that future of his own when he is in his turn to be a parent and make unending sacrifices that the race may go not only *on* but *up*.

On the other hand, in homes where a girl's help is needed or her presence is desired more than her earnings, there is bitter protest when she wants to go out to work. This is another form of parental selfishness; it may call itself by some higher sounding name, like pride or loving fearfulness, but it is just plain, old-fashioned, everyday selfishness for all that. It takes a stand diametrically opposed to the selfishness of those parents who want their children's earnings, only because there are some fathers and mothers who are greedier for their children's society, for their help at home, and some who are greedier for unbroken discipline over their children for their own greater piece of mind, than for a few dollars. It doesn't matter what the motive is, it has its root in the same unlawful selfishness.

When a parent has had charge of a child for sixteen or eighteen years he has, presumably, seen to it that that child has learned as much as possible of two important things; self-defense and aggression. Self-defense must come first, because the young need it so much; they must know their natural enemies, how to avoid them if possible, and how to fight them if they must. Then, with caution ever emphasized, because youth is inclined to rush headlong, they must learn where to look for sustenance and how to fight or to dig for it. After sixteen or eighteen years' instruction in the theory of these things, a young creature is entitled to the chance of putting them in practice. For, even if he has seven, eight, nine years to bring himself to that degree of proficiency where he undertakes to become the defender and provider for a family, what feats must he not accomplish to do it even in that time!

"Him," you say. "Certainly; but not *her*!" But I use "him" as the comprehensive pronoun, meaning either sex or both. "The place," you declare, "for young women to learn what they will most need to know is in their parents' home." Isn't this assuming a wonderful adequacy in the parents? Does experience justify it? I think it does not.

For one thing, it is no longer possible to take for granted that a girl is destined principally for marriage and motherhood. She may find the major activities of her life quite outside those things. For another point, it is growing less

and less possible to take for granted that when a girl marries she has definitely and for all time deferred the matter of her support to someone else; wife desertion grows commoner every year, and with women's increasing efficiency to earn comes increasing unwillingness to stay in the bonds of unholy wedlock. Furthermore, as things are at present and seem likely to be in the near future at least, men who are inclined neither to desert their families nor to deserve desertion are prone to be so very hard-working that a major part of the whole duty of both parents (outside of the providing of bread and butter) falls upon the mother; what preparation for life the children get they must get mainly from her. So—!

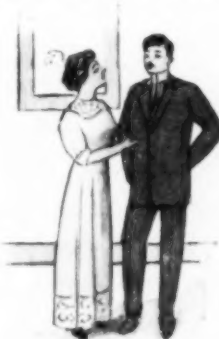
That restless girl of yours may be destined to find her activity and her happiness quite apart from marriage. Do you want to consign her to housewifery when you cannot possibly know whether she will ever need it or not? Do you want to limit her possibilities so that the only thing she can do is to marry? That is going back to medievalism, when the only alternative for marriage was a nunnery. You don't want your girl to marry as an economic necessity; you want her to marry because she finds a mate whom she prefers above all the world.

That restless girl of yours may marry, and have children, and be widowed or deserted. Ought she to bring children into the world when she knows that in the event of her ever having to provide for them, she has no resource but housewifery—which means taking boarders in to cook for or clothes in to wash?

That restless girl of yours may give her heart and her sweet young life to a renegade so unworthy of her that to stay with him is an outrage which no legal or ecclesiastical sanction can make a sacrament. Do you want her to linger, in coward fashion, where she knows it is sacrilege to be, simply because she has no equipment wherewith to face the world on her own account?

In a recent much-discussed playlet, James M. Barrie has given the world a pungent new expression: "the twelve pound look." In case some among you have chanced to miss the comment on this play, the others will, I hope, pardon a word of description. It tells the story of a burly British boor whose first wife had left him some time ago. He had married a second time, and had financially so prospered that he was made a baronet. He advertised for a stenographer to assist with the heavy correspondence of felicitation; and, through the address being a new one and the man's name not given, the former wife applied for the work. Her contentment was so obvious that he asked her about it. She explained that she had endured him, helplessly, until she got together twelve pounds sterling (sixty dollars) with which she bought a typewriter—and independence. The playlet closes with the baronet's discovery that his second wife is beginning to get "the twelve pound look." The success of the play, and the great amount of comment it has given rise to, shows to what extent it has "struck home." Thousands of women whose economic helplessness has made them bear indignities no woman should be asked to bear, are beginning to have "the twelve pound look." Will you have your girl enter upon marriage as a dependent who must bear many things lest in refusing to bear them she lose her support? Or will you have her lay down, triumphantly, her

(Continued on page 69)



Notes from the French Capital

By MRS. JACKSON-STILWELL



PARIS, in these first days of the autumn, is always an infinite joy to me. I love the busy streets, the picturesque boulevards, the autumnal glories of the many trees that help to make the city on the Seine so beautiful. Also, as I think I have said before, I love the shops—especially the shops of the Rue de la Paix, where the realm of feminine attire holds its court. Even the mannequins—those stately creatures who are employed for the more effective display of the sartorial wonders of the opening season—are an inexhaustible source of interest to me. I wonder where they acquired the magnificent airs that distinguish them?—how they learned to carry themselves with such aristocratic hauteur? I confess I am even the slightest bit afraid of them—they are so “faultily faultless, icily regular, splendidly null,” that it seems a sort of *lese majesté* to think of them as mere ordinary humans. The mannequins, to my way of thinking, are to be counted among the sights—the curiosities, if you will—of Paris.

Of course, when the tiresome day of “showing off” is over and they hie themselves to their homes in Montmartre and other of the unfashionable quarters of this city of lights and shadows, they are probably nothing more nor less than average young women of perhaps rather more than average good looks—quite as domestic, quite as eager for the good things of life as the Frenchwoman of the middle class usually is. But as one views them in Madame’s atelier, where, robed in their employer’s most *recherché* creations, they parade slowly, gorgeously, like so many peacocks, they are a class quite by themselves—a class not in any sense resembling the “living models” familiar to my own country across the wide Atlantic. Unquestionably, it is the extraordinary grace and beauty of the mannequin that serve to sell many a costly but utterly impossible gown.

Most of the gowns evolved for this autumn season, however, are altogether lovely in themselves. The general outlines have not been noticeably changed. Coats are still short and shapeless, fitting only at the hips and bust; and skirts are still plain and scant, being apparently made of no more than a couple of yards of material. Of course, this is an illusion, pure and simple; also, the cost of these close-fitting, scanty garments is wholly out of proportion to their size. It is quite evident that far greater skill is required to fit such simple garments than those of more elaborate fashioning; and for skill—and for art—one must always pay the price.

The smart materials for autumn wear will be of rich quality but subdued tones—the latter applying particularly to fabrics employed for tailored gowns and suits. Smooth, satin-finished weaves have been chosen by many *couturières* for making up their model gowns; but for rough-and-ready wear the English and Scotch tweeds and cheviots will be

popular. The fashionable Frenchwoman affects these materials quite as much as her *chère amie* across the Channel, for she, too, is devoted to country life. Witness the Duchess d’Uzes, who is even more famous as a country chatelaine and sportswoman than she is as a fashionable mondaine.

Lace and fringe are most conspicuous among the trimmings I have seen. Fringes, in fact, are being introduced everywhere—even upon tailored gowns. They are graceful, it must be conceded, but otherwise—a nuisance. I have recollections of them from other days, and if there was anything that they didn’t catch on—suffering more or less damage in the process—I have yet to learn what it was. I know I never went out-of-doors in those days that I didn’t come back with several yards of frazzled silken ends hanging around my feet.

I think I mentioned in my last letter that lace is distinctly the vogue—particularly the heavier types. The antique Florentine and Venetian laces are very much in demand, and are being copied with remarkable accuracy by the modern lacemakers.

A tailored frock which caught my eye the other day, and which was at once simple and chic, had the entire upper part of the waist, including the elbow-length kimono sleeves—which were cut in one with it—made of Florentine guipure. The remainder of the gown was composed of supple satin-finished cloth, with pipings and buttons of black satin by way of decoration. This dress, like most of the really smart models I have seen, was made with the high waistline—which seems to have become a fixture among us.

A feature of the newest street and house gowns is the high, tight-fitting collar, which has entirely supplanted the collarless neck so popular hitherto. Of course it is always made of lace, tucked mousseline or other transparent material, and is usually attached to a matching yoke or chemisette; but it is something of a novelty, nevertheless. Personally, I am rather glad of the innovation; for I must confess that my eyes have had rather a surfeit of bare necks. A round, girlish neck is always pretty to see, if it be modestly displayed; but, alas! it is painfully in the minority. And it is the woman whose neck is most unlovely who seems most eager to display it. I have a veritable nightmare of attenuated femininity before my mental vision as I write.

With the high collar the fashion arbiters are trying to introduce long sleeves finished with frills at the wrist. These may or may not prove popular.

With most women, I think, the shorter sleeve is in favor, as much because of its comfort as of its becomingness; but there is a certain picturesqueness about the lace or chiffon wrist frills, that is distinctly charming.

Many of the new hats, I observe, have flower-covered crowns—something of a novelty for autumn headgear. The colors, too, suggest spring or summer rather than the time of falling leaves. However, I am going to write more fully of the new millinery next month.



"AT ONCE SIMPLE AND CHIC"

Chats With the Cheerful Housekeeper

She Discusses the Interesting Problems of
College Life in a Small Town



IT IS my good fortune to live in a college town. Across the way is one of these co-educational, "fresh-water" colleges that George Ade has so delightfully pictured in his "College Widow." Our college is small, with three or four hundred students and a well-trained, serious, high-idealized faculty. I have a special regard for this little college; I once did a great deal of work in its halls—at least it seemed to me a great deal, though doubtless my professors took another view of it. My life-romance was one of those college "cases" that have been so numerous in the course of the sixty years the college has been in existence.

It always interests me, and I confess amuses me, to read those solemn statistics gathered by sociological alarmists, concerning the very small proportion of college women who marry, and the corresponding decrease in population. Why, if I had an unattractive daughter who wanted to get married and simply couldn't find a husband, I'd send her promptly to a co-educational school. It's a regular matrimonial bureau. Every type of student finds its mate: little Fluffy Ruffles who "can't learn mathematics"—or anything else—but who is a good dancer, is an enormous success with those young men who look like the advertisements for the ready-made clothes; and her extreme opposite, my hypothetical "unattractive daughter," wouldn't have the slightest difficulty in finding her affinity in one of our solemn young men with spectacles and an inclination toward theology. Society about us is largely made up of these college matches, and they are just about the happiest married people one can find. It may be that only a small proportion of college women marry. I don't believe it, but I have profound respect for "figgers," which we are told are innately truthful. But it must be just as true that there is a smaller proportion of divorcees among these matches. I suppose it is because the mutual attraction is founded upon congeniality of tastes and interests—because husband and wife respect each other's opinions and have a similar outlook upon life and harmonious intellectual ideals.

Well, I didn't intend to discuss matrimony when I started; rather, I had in mind two subjects that always come up in these first days of the college year. The first one is the subject of "frats." This must be a perplexing subject even in large universities, where the proportion of fraternity members to students is small; but in a little college like ours it assumes real importance. Here we have a small group of students, with six or seven fraternities; and the struggle among them for new members, if amusing to the spectators, is positively harrowing to the participants. I am one of those unfortunates, the Old Girls, who, living in the city, must take part every year in "rushing;" and after one has gone through twelve or fifteen rushing seasons, she is a confirmed "anti," a thorough "barb" in spirit. It is nonsense to say that we Old Girls needn't take part; it is supposed that once you are an Alpha Beta Gamma, you are always an Alpha Beta Gamma, and the pained surprise of your younger sisters at your indifference recalls you at once to your duty.

But at the risk of being considered disloyal and old-foggyish, I have come to declare myself very much opposed to these frats, not only in High Schools, where they are a real danger, but also in colleges, where their disadvantages far outweigh their good qualities. They are supposed to be of value in polishing up crude students, but I notice that college life in general does this far better than the fraternity. In a small college the fraternities assume social dictatorship in a most irritating way; so that many foolish youngsters, taken into a chapter, straightway think that the end and aim of their college life is attained, and that they need not study or make any further effort. This attitude makes

for snobbishness and a false conception of values, and is, I think, absolutely ruinous to the true college spirit, which is a tangible, desirable acquisition. Those colleges from which fraternities are barred are to be congratulated. When I see the disappointments, the heartaches that these fraternities cause, I am still more antagonistic to them. When I see the silly boys and girls invited into them and the fine students frequently ignored, I wonder at their standards of membership, I marvel at their stupidity. (Of course, I was invited to join one, but that's different! Sometimes they make a mistake and choose a paragon!) And then, to cap the climax, when I know how expensive they are, with their initiation fees and dues, their parties and entertainments, and the thousand and one incidental expenses—well, I'm glad they would find my daughter, if I had one, too unattractive. For I couldn't afford the luxury of having another Alpha Beta Gamma in the family!

Naturally my other subject had to wait till now, for it is Scholarship; since in early fall days nobody thinks of the curriculum of scholarship till the frat question is settled. Sometimes I think I am an old foggy, for I am always protesting that this generation is intellectually degenerate. Why is it that our boys and girls can't speak English? My young friends, high school and college alike, rarely have more than two adjectives to express an idea. If a thing is good, it is "gandy;" if bad, it is "fierce" or "punk." Of course, one doesn't expect them to be intellectual giants, but one does have a right to expect them to take an intelligent interest in things; as they have studied the English classics in school, one expects them to have some faint conception of the use of their own language. But in vain! if you introduce into your conversation some reference to history or literature, they look at you in amazement, and pretty soon they find some excuse to leave your neighborhood. There are delightful exceptions now and then, but isn't it true in general of the young folks you know? And alas, it is too frequently true of college graduates, even of men who have in some occult way won a university degree.

Mr. Perkins was talking about it the other day. He is a man of forty-five, who took his college course twenty-five years ago, and so has the old-foggy educational ideas. "Down at the University Club," said he, "I feel myself quite out of it. The men are almost all the young fellows who have been graduated three or four years. And what do you think they talk about, week in and week out? Automobiles!—how far they went and what kind of gasoline they use. I haven't any car, and never expect to have one. We are all university men, supposedly have read something, presumably have ideas on some other subjects, but they stare at me when I introduce another topic and move their chairs away toward a more congenial group of fellow-motorists. So I eat my dinner in silence, alone, and ponder on the changes in our ideas of culture during the last twenty-five years."

"But," I exclaimed, "what sort of training do they get in their universities? Haven't they acquired an interest in any intellectual or cultural subjects?—literature, art, science, economics, philosophy? How did they get a university degree? What did they study?"

Mr. Perkins shook his head. "Don't ask me such questions. You are as bothersome as little Wilhelmine when old Caspar's work was done. Automobiles! that is all on earth ye know, or need to know."

Well, I told Mr. Perkins the answer, and I'll tell you. I'm a crank on the subject, and you may just as well learn it now. It's because we are letting go of the most wonderful heritage that our educational systems ever had—the old classical culture. We've gone mad over the idea of getting a "practical education," emphasizing it from the time our babies enter the kindergarten until our sons graduate from the university. "Don't study the languages, especially

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BY WAY OF THE 'STAIRS

By GERTRUDE BROOKE HAMILTON



MY tore a half-written sheet of paper from her typewriter, crumpled it up, and put a fresh sheet into the machine. She picked at the keys unenthusiastically, until a bang on the door, that was intended for a knock, announced her small brother Tommy with the morning mail.

"Put the letters down and go away," Amy said.

"Want to see what's in 'em," remarked Tommy, with a resolute air.

A glance at the several fat envelopes had told her what was in them, and she wrinkled her nose impatiently.

Tommy held up an envelope. "This is awful flat," he encouraged. "And you promised me a pair of skates if—"

Amy tore the envelope open, produced a rejected poem, and groaned, "Now, Tommy, will you go away?"

She noticed, as he went, that his suit was forlornly shabby.

After the door had closed she opened the rest of her mail: five stories—one of them, "The Little Saint," she had counted as sold.

"Charmingly written, very graceful; but a little slight," the editor wrote. Before she had finished the letter, Amy's mother came into the room.

"What was in the mail?" she questioned eagerly.

"Oh, nothing much."

"Did 'The Little Saint' come back, dear?"

"Yes," cheerfully. "But Mr. Richardson wrote a beautiful letter about it—and I can't sell a story every day, mother."

"Of course not," with a stifled sigh.

"It's our darkest hour, our rainy spell, our November days," Amy went on, with forced gaiety. "My bones tell me that this afternoon's mail will bring a bunch of acceptances. And then we shall have a theater treat and Tommy shall have the best pair of skates in town."

Her mother dropped a kiss on Amy's hair. "Dear little genius, you've had remarkable success for a girl of your age," she glowed; and then, "How would you like the chops for luncheon, sweetheart—breaded or plain?"

"Breaded, mumsey; I'm as hungry as a bear."

Amy hummed gaily till the echo of her mother's footsteps had died away. Afterwards, she propped her elbows on her typewriter and stared before her, out of the window at the long, gray streets and the horizon marred by city spires. Slow tears filled her eyes. She did not wipe them away. She moaned out:

"What's the use? I'm out of the game. I'm miles from New York, and I've never met an editor in all my life. I'm just a little fool, who has been lucky enough to sell her stuff to the magazines and occasionally get illustrated, or featured the month before; but with long intervals like these last weeks, of absolute nothingness. Some day, they tell me, I shall do great things. Some day! It's been some day for two years—and I'm sick of it!"

She picked up a magazine, opened it at a story by a popular writer named Merle Barton, and after perusing the first paragraphs of the story, she—very rudely—shook her fist at them.

"I double, double hate you, you successful snipe!" she

railed at an imagined Merle Barton. "I know what you do. You pet the editors' children and send flowers to the editors' wives. What you write is stupid drivel."

Then she read the rest of Merle Barton's story, and, after she had finished it, she flung the magazine on the floor and hopped up and down on it.

"It isn't drivel," she stormed. "It's wonderful, perfectly wonderful, and I can't write—I'm through!"

She slammed down the cover of her typewriter, bundled the loose manuscripts into the waste-paper basket and ripped off her little work apron.

"I'm through!" She was half sobbing now. "I'm through!"

Putting on her only street suit, she eyed it scornfully; the pleated skirt and long coat were obviously last year's style and the cuffs were worn to shabbiness. Flopping her hat on, she hated the faded roses and the rim that curved just where it ought to be straight.

"I'm wearing these nightmares because I dream of a college education for Tommy and gorgeous gowns for mother and myself through my pen," she raged. "Poor mother! She's so proud of my artistic temperament. But"—fiercely jabbing in a hatpin—"I'm not artistic; I'm just a practical—where are my gloves?—neat—three fingers out and a ripped seam!—wage-earner."

Her toilette complete, she tipped the mirror that she might survey herself from head to foot. The reflection showed a slender figure, thin sensitive hands, faintly pink cheeks, delicate brows and wide, deeply serious eyes surmounted by a cloud of yellow hair. The effect was not that of a practical wage-earner, and Amy stuck out her tongue at it, and hastily changed her lace collar for a linen one and her jabot for one of Tommy's dark string ties.

Then she sewed up the fingers of her gloves, paused on the threshold to wave a dramatic farewell to her typewriter, and went downstairs to the dining-room, where her mother was darning stockings.

"Mother," she said, "I want a morning paper."

Her mother glanced at her street clothes inquiringly; while Tommy, made wide-eyed by his sister's gravity, brought the paper. Amy turned to the "want" column. After reading them over, she cut out three advertisements and slipped them into her purse.

"I'm not going to write any more." Her announcement was dramatic. "I'm going to earn a practical living."

Her mother looked aghast. "Amy! My dear!"

"Now don't argue with me, mother; my mind's made up. I've given the thing a fair trial; I've slaved for two years, and, still dreaming of villas by the sea, I'm half clothing the three of us!"

"But Amy, what are you doing to do?"

"Stenography."

"Why, you don't know the first thing about it."

Amy was slightly nonplussed. "I can typewrite with two fingers and compose letters," she said bravely.

"My child, you won't make more than four or five dollars a week."

"Better five dollars under contract than fifty dollars by chance. I'm sick of being a writer. All my friends dress



"SHE SLAMMED DOWN THE COVER OF HER TYPEWRITER . . . AND RIPPED OFF HER LITTLE WORK APRON."

better than I do; they help their mothers and have some fun besides. I spend my whole life pegging away at the stories. And how do I know I'm going to succeed? Oh, mother, *how do I know?*"

She choked back the rising tears and dragged on her gloves; while her mother, endeavoring to blot the disappointment from her face, came and kissed her.

"You're not obliged to be a writer, Amy," she comforted. "Go, earn your five dollars a week, and don't worry your precious brain over the future. We'll manage, somehow, on what your father left."

Amy hugged her mother. "I knew you'd understand," she cried; and then went out, to march through the grayness of a bleak day to the first address on her list.

It proved to be a lean office building, with a labyrinth of coffin-shaped halls, among which Amy promptly lost her way, and was rescued by a polite man, who guided her to a spider's den of an office where a man resembling a cross dog ferociously whacked a typewriter.

As the polite man bowed himself away, the dog-like man wheeled about in his chair and barked: "Well? Well? Well?"

The fierceness of him plunged Amy into incoherent explanations. And when, at length, they arrived at some sort of an understanding, he cocked his head on one side, blinked at her, and snapped,

"Stenographer?"

"No; but—"

"Won't do." He whirled his chair about and fell upon his typewriter like a canine on a bone.

"I beg your pardon," Amy began, "I am a very good typewriter, and my composition—"

"Won't do. Got sense enough to compose own letters."

Whack-whack!—zing-zing! He worked his machine as if he were running a race with greyhounds.

Amy made a wrathful exit. "The idea of his utterly ignoring me!" she raged. "I'll write him up—and I'll call the story 'The Brute!'"

Then, with a little shock, she remembered the fastened cover of her typewriter, and looked at the next address on her list.

The second building was a handsome stone affair, with a marble-flagged hall leading to an elevator. Amy had pressed the electric button three times before she noticed a sign on the iron door that said the elevator was not running, to take the stairs. At the other end of the hall the stairs loomed long and steep. Amy started up them. On the second landing she encountered a girl powdering her nose before a pocket mirror.

"If you're after that key-pounding job, you've got nine flights to get by," the girl remarked.

Amy repeated: "Nine flights!"

"Yep. Ain't it awful?" The girl thrust her powder-puff into a red bag and tilted her hat, as a preliminary to descending the stairs. "We're no monkeys," she grumbled; "the old job can go!"

But Amy toiled on. Past offices from which tired faces peered and then turned listlessly away; past prosperous offices; past pinched offices—until, halting on the ninth landing, she was dizzy and out of breath. She stood motionless for a moment, looking back, thinking that the climb now seemed worth while. Then she entered a well-lighted room where two girls were typewriting, and a third girl, a brisk girl encased in a stiff shirt waist, stiff collar, dark skirt and patent-leather belt, came forward inquiringly.

Amy held out her clipping.

"Are you a stenographer?" the girl asked.

Shaking her head, Amy turned to go.

But the girl said: "Wait, please. You'd better see

Mr. Burke—Berry R. Burke, our acting manager, you know."

Amy hadn't known; but she smiled an eager assent, and waited.

"Just go over there and knock." The girl indicated a closed door. "Mr. Burke is in now, and he'll interview you."

Feeling thrills that were entirely out of place, Amy knocked on the door. On a response from within, she entered the manager's office.

A spick and span young man, seated before a spick and span desk poring over a leather-bound volume, deserted the volume and got to his feet.

He was such a well-fed, smiley young man, that Amy found the courage to explain, quite lucidly, what she had come for.

"Are you a stenographer?" he inquired.

"No," she confessed, terribly tired of the question.

He drew his brows—just the brows for a modern hero—together, and said that it was a jolly shame, but there was nothing doing.

Her lips quivered; remembering the Brute, however, she did not recommend her composition.

The young man thrust his well-shaped hands into his pockets. "I'm no end sorry," he assured her. "I'd engage you in a minute; but uncle—you see uncle's starting me in this insurance business—said 'a stenographer and an ugly one.' You won't do."

Amy blushed. "Perhaps," timidly, "if I talked to your uncle—"

"Oh, my dear girl, I wouldn't have you tackle uncle for anything in the world. Why, he'd roar at you and pound his fists on his desk and glare at you till your knees knocked. Uncle's a Tartar; he'd scare you out of your senses."



"I'D ENGAGE YOU IN A MINUTE, BUT UNCLE SAID, 'A STENOGRAPHER AND AN UGLY ONE.' YOU WON'T DO!"

Amy blinked back the tears and turned to go. Before she had reached the door, he called out:

"Wait a minute! I've an inspiration!"

She waited, while he rapped his knuckles on the desk.

"When uncle heaves in sight," he explained, "I'll dictate letters to you, and you can cover a piece of paper with dots and little golf sticks. Then when uncle's gone, we'll have a good joke on him. How's that?"

"That" sounded foolish, even to her unsophisticated mind. She shook her head. "I'm sorry; I—I wanted the work," she said, with a little quiver in her voice.

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The Experiences of Women in Business

How One Clever Woman Became a Successful Impresario

Mrs. Talbot Enjoys the Unique Distinction of Being the Only
Woman Manager of Grand Opera Stars in the World



NE of the most interesting women one may find is Mrs. Ona B. Talbot, of Indianapolis. She is not only a fascinating personality, but in the business world she is unique. For she has in ten years made Indianapolis a musical center such as few music-lovers would have dared prophesy.

As a concert director she has given the Middle West opportunity to hear and to see the greatest artists that have visited America in the last decade, and this she has done absolutely alone, winning her way to success through sheer persistence and ability. It is an inspiration to talk to Mrs. Talbot, to watch her animated face and sparkling gray eyes. Endowed with a sense of humor, she recalls her experiences in a delightful way, with a fund of incidents and comments to enliven the serious phases of her work. Artistic herself, she is generous to other artists, quick to recognize ability and to lend her assistance and encouragement to everybody who in her opinion deserves it.

In discussing her work she said: "I've always been passionately fond of music, though I am no technical musician myself. The practical side of my love for it began twelve years ago, when the Indianapolis Symphony Orchestra was struggling for recognition. I felt then that it was a pity that such an organization did not have the support it deserved; so, with a dozen other women, I helped organize the Indianapolis Symphony Society. For several years we worked together in harmony, trying to interest men and women of the city in the orchestra, and gaining much experience and confidence as we went on. Then I had a letter from Mr. Theodore Thomas, one of my most valued friends. He wanted to give a series of concerts in Indianapolis, and asked my assistance in arranging for them. That was really the proudest moment of my life—to think that I was considered worthy to work with Theodore Thomas! I assure you that that letter occupies a place of honor in my scrap-book! We gave the concerts, five of them; and we took in just sixty dollars at the box office. Every other seat had been sold before the concerts began.

"Then my friend Elsa Ruegger, the 'cellist, wanted me to arrange a concert for her; and this was the first thing I did absolutely alone. I had always had my own ideas about the managing of concerts, and here was my opportunity to put some of them into practice. Instead of a bare or conventional stage, I wanted a beautiful back-

ground; so I had the stage of the auditorium hung with tapestries and lighted with artistic lamps. The concert was a success. I saw then that it was possible to realize the dream I had had for years, and I began my work as concert director. Isn't it interesting to look back at the turning-points along the way?

The Elsa Ruegger concert had been given in a little auditorium holding three hundred and sixty people; and just because the stage had been so charmingly arranged and the whole thing so satisfying to the esthetic sense, I was asked to open the new auditorium of the Claypool Hotel. With Madame Schumann-Heink as soloist we gave several brilliant concerts, which proved to be the most successful thing since the old days of the May Festivals. The following year I had all my concerts at the Claypool Auditorium, but we soon outgrew that; then for several years they were given in the English Opera House, and finally we moved into the beautiful new Schubert Murat Theater, which was just the change necessary to give new interest to the concerts. It has been gradual, but it has been certain—this educating of the public to like and to support high-grade concerts."

Mrs. Talbot has all the qualifications necessary for her work. In the first place she has high ideals. She believes that music, the best and greatest music in the world, should be given to the public all the time, in fullest measure. People can understand and appreciate the greatest art if it is given them to the exclusion of the tawdry and the meretricious. There is nothing mysterious about music; but because we have been told the contrary so often, we have come to look upon it with such awe that we pay the foreign artists their enormous salaries without a protest. The only way in which we can become a musical people is by hearing and absorbing the best music all the time, from our childhood up. Mrs. Talbot is an advocate, therefore, of pianoplayers and all other mechanical devices that enable the people to hear the greatest music at slight expense, since all these things are contributing to our common knowledge of music and our de-

light in its noblest expression. She would have our children taught during their early years to listen intelligently to music, to weave it into their lives and thoughts, so that no matter what their after-lives may be, the delight in music may be their constant inspiration. She tells a charming story of Paderewski in this connection.

"I was arranging six concerts for Mr. Paderewski, and I had many talks with him on all sorts of subjects. I told

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MRS. ONA B. TALBOT

A Hallowe'en Frolic

By MRS. OLIVER BELL BUNCE



HALLOWE'EN was approaching and our village was set agog by talk of a projected Hallowe'en frolic. The youngsters, of whom there was a goodly number, spread the rumor that the fairies who lived far up among the big hills were to come down on Hallowe'en and might be seen peering here and there in the hope of participating in the fun. Vacation time was over and the autumn was at its best. College and school

terms had commenced, and the young people of both sexes had again taken up the busy cares of life.

As a respite, Hallowe'en loomed up as a bright particular star—made so by a brilliant October moonlight and just the weather for an evening's enjoyment. All the girls and boys, and even the grown-ups, were in a fever of excitement. It was one of the annual holidays, and above all, the young people's day.

To give a more enjoyable interest to the fête the wealthiest woman of the community, who was president of the village club, declared herself to be the hostess, pledging that she and her assistants would do all in their power to make the coming fête a success. For this particular entertainment, old-fashioned games were to be sandwiched between the new, while witch's magic and the elish tricks of fairy and gnome, with the help of the red light, were to be the dominant features of a Hallowe'en of fun.

Of course, every State in the Union has its own sterling qualities, but in our Jersey village there are three healthful virtues—good air, good water and sweet dimpled faces. In fact, we can truthfully boast that our girls, like June roses, bloom in every garden.

The self-appointed hostess, big-hearted woman that she was, offered her commodious house for the great occasion, while her clever assistants carefully selected a number of young women who could impersonate the characters necessary for the games. Some of the older children were also pressed into service as fairies, elves, imps and the like, to be placed as figure pieces among the autumn decorations.

One clever girl who had a talent for painting offered to make the invitation-cards. These were of cream-colored cardboard, and on each was inscribed "Hallowe'en Party," in letters picked out in gilt. In the left-hand corner was a witch painted in brilliant attire, spoon in hand, stirring an old-fashioned pot around which the blaze leaped high.

When the evening came the entertainers, numbering a full dozen, marched to the Hallowe'en house—generally so brilliantly lighted, but now dark and somber. At the side of the entrance hung a huge Jack-o'-lantern, which peered at us knowingly as if to welcome us in. As the front door opened, on the newel post of the stairs sat an impish elf, dressed in yellow satin. On his head was a gilt cap ornamented with a gold silk tassel, and having a curved horn on each side, while between these was a poised bird of brilliant plumage. As we ascended the

stairs a fairy met us, singing in a soft, musical voice "Follow me! Follow me!"

The decorations were original and artistic. The entrance hall, of unusual dimensions, was beautiful with autumn leaves. On the walls at different points were Jack-o'-lanterns, whose broad grins seemed to follow us about. In the parlor the decorations were more elaborate. In each of the four corners stood a group of cornstalks and red ears, made more picturesque by green leaves and cat tails, forming a color scheme for each side. Over doors and windows were branches of foliage in autumn tints of yellow, red and bronze. The stair rail was trimmed from end to end with wood ferns of the coarser kind, combined with autumn leaves of the rich hues so eloquent of October days.

The library, a spacious room, was converted into a witch's den. The side walls were covered with red satin, while the fireplace was partly closed in by a screen draped with a thin material printed in fantastic figures. This medley of colors was the abode of a queer weird-looking creature, attired in a black gown and having on her head a peaked hat of scarlet satin, the extreme top decorated with a yellow tassel. Near the hearth stood a table on which were a number of bottles, filled with strange mixtures which were dealt out in homeopathic doses by the witch, coupled with sage advice as to how to gain or lose a suitor.

The guests were received in this room by a little girl dressed in gypsy attire. The child presented us to the old witch, who, in turn, handed us some mystic compound which was served in tiny glasses and proved to be a tasty bouillon. Meanwhile the fairy on the stairs was still beckoning and chanting: "Follow me! Follow me!"

After the company was assembled, a bang, a shrill whistle and the clanging of two bells informed us that Hallowe'en was upon us; while from the different rooms came the sea maiden, the fairies, witches, elves and fortune-tellers—all attired in the most picturesque costumes. From the back parlor there appeared a girl with golden hair, a sort of wood fairy, who slowly led the way to the cellar. She escorted a party of six, silently and mysteriously in the dim light of a wax taper, to a table on which were placed vegetables of various sorts—carrots, onions, potatoes and the like. One by one the guests picked up a vegetable and presented it to the hostess, who in her turn gave a corresponding vegetable, tied with a gay ribbon on which was fastened a slip of paper containing a "Thrilling Fortune."

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Beauty in Its Relation to Stage Success

By JANE COWL

Miss Cowl is the Beautiful Leading Woman who Scored a Success last Season in "The Gamblers"



IN EVERY walk of life, whether it be the stage, the law, medicine or commerce, feminine beauty may be both an asset and a deterrent. Speaking generally, it is a distinct advantage to the actress to be beautiful, especially at the outset of her career; but, all things being equal, beauty—meaning by that mere physical loveliness—is the very least of the essentials required for success. And, of course, it is the least enduring.

The advantage of beauty in the theater—as in the home, the office, the law court, or any other place where woman essays to make an impression—is its instantaneous appeal. Grace of mind, intelligence, sweetness of character and sound mental and moral worth are less immediately apparent. Beauty speaks for itself in a language clear to all, and it needs no mediator; but the more desirable qualities of mind and character are not so quickly in evidence. They are correspondingly longer-lived and much more permanently valuable, whatever the profession or business that happens to engage a woman.

In consequence, I should say unhesitatingly that, of those essentials required for any sort of lasting success in the theater, great physical beauty need not be too strongly considered. At the outset, one who has regular features, a good complexion, an attractive figure and the various elements combined into what is commonly designated as a beautiful woman, will be able immediately to command attention for which a woman who is plain may have to sue. Whether she is seeking an engagement on the stage or in an office, the doors will be opened more promptly and opportunities provided more easily. But eventually the woman of ability is certain to attain the greater measure of success.

On the other hand, the possession of beauty invariably carries with it several distinct handicaps, which are as immediately operative. To begin with, it is a commonly accepted belief that nature is seldom too prodigal with her gifts, the general idea being that when God has given a woman unusual beauty, he has withheld some other desirable quality to make up for it; and it is undoubtedly true that in many cases the possession of some specific mental talent, the presence of what we ordinarily call brains, is noted in those who are physically plain. Again, the beautiful woman is less often impelled to make the same effort toward mental development, even though she is, at the outset, the equal of her less lovely sister. So the notion has grown, until it is almost a conviction, that the beautiful woman is seldom the more intelligent or intellectual woman. Here again, however, the exception merely serves to prove the rule. And on the stage it has happened not infrequently that beauty and intelligence were allied in such a degree that the combination has enabled the possessor to sweep all before her.

That physical beauty is not an essential quality in stage success has been proved quite as often, however, and it will require no great effort of memory on the part of the readers

of this magazine to recall to mind the names of at least two or three highly popular actresses who, measured by the ordinary standards, would be termed plain women. That they do not appear to be plain to the thousands of admirers who flock to see them year after year, is testimony to their lovely mental gifts, their histrionic facility, and their earnest, informed, and well-directed labor in the profession which they adorn.

Not so very many years ago, a prominent American theatrical producer was asked to give his opinion of the requirements for being a successful actress. He was then, and has since been quoted in the following words: "We used to believe that talent, youth and beauty in the order named were the chief essentials; nowadays we reverse it; what we want is beauty, youth and talent." Curiously enough, this manager's most successful star, as she has

been the longest in his service, is one of the women whom I had in mind, and who will probably at once come to the reader's mind, as a conspicuous example of one who has succeeded in spite of the lack of so-called physical loveliness. On the same manager's list of stars there are several who fulfil the requirements of his newer dictum. They have beauty in plenty, are youthful, and have the modicum of talent, perhaps, which he has been pleased to put last in the list of his requirements. But whereas the one woman of whom I am thinking was made a star by the public, and continues to be beloved and extensively patronized in whatever she appears, the others are what may be termed machine-made; that is to say, they have been forced into a prominent position by much advertising and are kept there in spite of their general unfitness for such honors. If they are fortunate enough to be provided with good plays the public will go to see them—or rather to see the good plays; but if, as often happens, the plays in which they appear are not absorbing enough to attract audiences, the returns will be very meager. The youth and beauty of these stars are not of themselves sufficient to attract



JANE COWL

and hold the attention of the public.

If, indeed, beauty were the prime essential the show-girls—those radiantly lovely creatures who adorn our musical comedies and exhibit the latest fashions—would be the stars, and monopolize the best parts instead of appearing, as they do, in the mute, if not always inglorious, thinking parts.

Beauty may, of course, be an important factor in so far as it lends itself to the illusion to be created, and it is in no case to be despised. It is at times deplorable to hear the characters on the stage dilate at length upon the graces and charms of the heroine shortly to appear, and then come suddenly face to face with someone who does not in any sense live up to the description. But even here beauty is of less importance than might be at first supposed, for the actress with intelligence, skill, and that subtle quality of magnetism which is more potent than all the beauty in the world—such an actress, before she has been five minutes on the

stage, makes her audience forget that she is not beautiful.

In Paris, this summer, for the first time in a number of years, I saw an actress who at one time was regarded as a great beauty, as well as a great comedienne. I had a momentary shock at the sight of her face, palpably old even beneath its make-up; of her figure, which had lost its old-time delicacy and grace. But in an instant that invisible something which ever manifests itself in the case of the great artist came over the footlights, pushed memory into the background, stirred my imagination and held me in its thrall, as it did every man and woman in the crowded theater—and had been doing for many, many nights. Beauty had gone, but the mellowed art of that great actress did not require its aid to still create illusion. It was a rôle which, on the surface, seemed to demand the presence of a beautiful woman; but even Paris, that home of our art, could not at the moment yield up a woman who combined the looks and the talents necessary for the best results. And there, where acting is regarded as a great art, and where there is a public to appreciate it as such, no hesitation was felt about entrusting the rôle to one who possibly might not *look* it, as the saying is with us, but who certainly could *play* it.

There is another actress, at present a favorite in Paris, who has world-wide fame as a beauty. You can hardly pick up a magazine without finding her picture in it, and her name is invariably prefaced by the qualifying adjective "beautiful." Very little is ever said, however, about her qualifications as an actress. But the truth of the matter is, that though still young and beautiful, she has an inherent and exceptionally fine acting ability. There are many other beautiful women on the French stage who occupy no such position of prominence, the explanation being that they are not nearly such good actresses. The woman I refer to is handicapped, in a sense, by the fact that she is so very beautiful. Mention her name to the average person and the first thing that is said is: "Oh, yes, isn't she beautiful?" Her ability is seldom mentioned, seldom thought of. And her case illustrates strikingly one of the disadvantages under which the beautiful woman labors. Being beautiful, any success she may win is attributed to that fact, and she does not obtain the credit that is due her.

Another case in point is that of a successful American actress who has her own theater in New York. She, too, is a woman of very decided talent—the possession of which, however, has been very generally denied her by those who judge superficially and hastily and allow themselves to be easily influenced. And that, by the way, is no uncommon thing. Beauty in itself, both on and off the stage, has been so powerful both for good and evil—especially evil—that it has created a peculiar state of mental antagonism against its very self. There are thousands of people in the world who are up in arms, mentally speaking, at the first approach of beauty, though they themselves are scarcely aware of the reason for such antagonism. Thus, to the beautiful woman on the stage, there is at once this unseen, unknown, unjust handicap which, though it may not be always strongly

operative, is very often present, to retard effect. There is where real beauty—the beauty of mind and spirit, of an unspoiled nature, of natural human kindness and of artistic worth—must act as reinforcement to overcome resistance.

On the other hand, a woman may be so plain that, without extraordinary gifts, she could not expect to create sympathy or arouse enthusiasm. In this connection there comes to my mind the thought of an actress whom one well-known critic has described as "the most beautiful ugly woman in the world." She is to most people's eyes

an exceedingly homely little woman. But she is wonderfully magnetic in the first place, and wonderfully artistic in the second. In consequence, she has occupied a unique position on the stage for many years, being second to none as a comedienne and playing with infinite success rôles which are symbols, in a sense, for feminine charm and loveliness. I am sure that in most people, seeing her for the first time, a sense of hostility is created at first sight, but she does not have to be on the stage very long to completely dispel all such feeling.

All of which merely goes to prove that beauty, like ugliness, may be a handicap or it may be an asset, the result being dependent not upon the quality itself, but upon the qualities with which it blends.

Speaking in a purely academic way it may be said that

since all art is intended to be an expression of the beautiful, the possession of the quality itself should be considered valuable. On the other hand, since acting reverses the old Latin motto, "*esse quam videre*"—making the phrase read, "to seem rather than to be"—it may be admitted that the ability to convey the sense of beauty rather than the actual quality itself is all-sufficient.

This capacity, indeed, is shared by every artist worthy of the name, no matter what his line of effort may be. The painter takes various pigments and by blending and arranging them judiciously conveys the impression of a smiling landscape or lovely face; the sculptor takes his clay and with caressing fingers turns it into a thing that has the semblance of warm flesh and blood; and so the actress, though herself lacking beauty, may, if she is the artist, create a mental sense of the quality to which those who come to see her will respond.

One word of practical advice: to girls who have a really great ambition, backed by really great talent for the stage, the mere absence of great physical beauty need not be regarded as a serious handicap; but to the thousands upon thousands who "feel the yearning" without any real ability behind it, the absence of beauty is certain to mean hopeless, heartrending struggles and disappointments. For it is undoubtedly a fact that beauty on the stage has been and always will be the prop for mediocrity. All other things being equal, the girl with great beauty and no talent, stands a better chance to earn a living on the stage than the one with no beauty and a very little talent. Where the talent is great, however, it does not necessarily need the reinforcement of beauty, though—as I have said before—it may be a useful possession if added to all the others.



MISS COWL IN THE THRILLING THIRD ACT OF "THE GAMBLERS"

The Fairy Godmother Comes to Aid Snow White and the Prince

A FAIRY PLAY

Drawing by John B. Gruelle

Story by Carolyn Sherwin Bailey



THE fairy paper dolls were having a party last month. You remember all about it, of course. There were the six funny, friendly little gnomes, and Snow White, and the Prince, who were all having the most delightful time possible in the beautiful palace of the Prince. That is where we left them, and that is just where you are going to begin your new fairy play this month.

It is very odd, indeed, but there are some people in the fairy world who cannot seem to endure having other people happy. They do not want to see them having a good time and they do not want them to be pretty. That is how it was with the Wicked Queen, who, of course, was not invited to the party, but who put on her magic spectacles and peeped in the windows of the palace as soon as she heard the sound of laughter and merriment to see what it was all about. She saw Snow White sitting at the head of the table and the Prince sitting at the foot, with lots of gold dishes between them full of sweets and fairy fruits. She saw the six friendly little gnomes sitting, cross-legged, on the warm hearth of the palace kitchen, drinking bumpers of cider and eating apples. And they all looked so smiling and so pleasant that the Wicked Queen just could not stand it. For every smile on Snow White's sweet little face there came a wrinkled frown upon the face of the Wicked Queen. Every single time that one of the little gnomes chuckled, the Wicked Queen made a queer, angry sound way down in her throat. It sounded like this:

"Grr—grr—grr." But it can't very well be put down on paper, and no child could ever imitate it, so it doesn't really matter about the spelling.

"This will never do," said the Wicked Queen. "They are too happy, and they are too pretty. I must find my green persimmon."

So she looked in all her pockets and in her stockings and even in her shoes, but in her haste to reach the Prince's palace and spoil all the fun she had dropped her green persimmon on the way and lost it. Even if she had been able to find it, she could not have persuaded Snow White to bite it again. Oh, no, Snow White was far too clever, now, to do that.

But the Wicked Queen began wishing, and wishing, and wishing—ugly, naughty wishes, they were, all of them.

"I wish Snow White were homely," she said.

"I wish the Prince had a nose a foot long."

"I wish their candy would make them ill."

"I wish they were both turned into animals."

And then, as it sometimes happens, these bad wishes came true.

Snow White's pretty head drooped lower and lower over the party table, and her arms stretched down to the floor, and her eyes grew large and sad and brown, and two tiny pointed ears came in place of her shell pink ones. The Prince's neck began to stretch and stretch and stretch until his head almost touched the ceiling. His suit was covered with spots and his legs and arms stretched down to the floor just the same way that his neck stretched up to the ceiling. Then they discovered what had happened to them.

Snow White had been changed to a fawn and the Prince to a giraffe. They jumped over the table and out through the windows of the palace into the forest. As for the Wicked Queen, she was quite happy now, because she had made some more trouble, so she went home very well pleased with herself.

Snow White, the fawn, and the giraffe Prince, were, of course, very unhappy, but affairs might have been much worse with them. The Prince was now so tall that he could pull the most tender green leaves from the highest branches of the trees, with which he fed the dear little fawn. You can see in the picture how very, very tall he was. And he could also watch for hunters, seeing them a

long way off and warning Snow White, keeping her safe and happy. She looks very contented in the picture, you see. Then, one day, they had an adventure.

It was a pleasant, sunny day in the fall, when the leaves in the forest had turned red and gold and had fallen to the ground, making a beautiful carpet. Suddenly the giraffe Prince heard the crunch of footsteps in the leaves.

"Run, Snow White," he was about to say, but a voice interrupted him.

"There is nothing to be afraid of. I am come to help you, my dear."

There stood the quaintest, pleasantest, smilingest little Fairy Godmother you ever saw. She wore a high-pointed hat and little pointed shoes and a star on her forehead to help her see in the dark. Behind her ran six little mice.

"These are friends of yours," she said. "They are your six little men who were so lonely without you that they begged me to turn them into wood mice that they might come and play with you."

"Yes," squeaked the six little mice, dancing about on their little pink toes. "We will stay with you always."

"I am on my way to Cinderella's house," continued the Fairy Godmother. "She wishes to go to a party tonight, and I must get her ready, but dearie me," the Fairy Godmother cried, "on the way here I lost my best wand with which I was going to turn you back to your proper states, and change Cinderella, too, from a cinder child to a princess."

"What shall I do? I have only this everyday wand, and it will never serve for you."

"We can find your best wand," squeaked the six little mice. "Was it set with precious stones?"

"Sapphires and rubies and emeralds and diamonds," said the Fairy Godmother, touching the six little mice with her everyday wand and changing them to gnomes again.

"We will search beneath the mountains and under the ground until we find it for you," said the gnomes.

"Oh, that will be so kind of you," said the Fairy Godmother. "Do make haste, for I should be on my way now, and I want to attend to these two poor creatures first and take them with me."

So off started the six little gnomes.

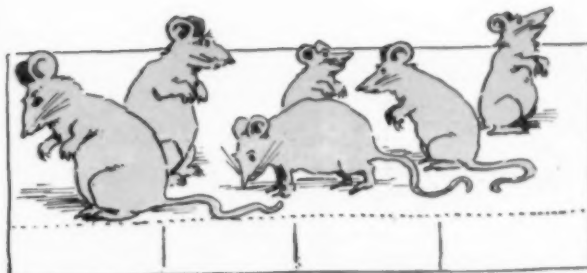
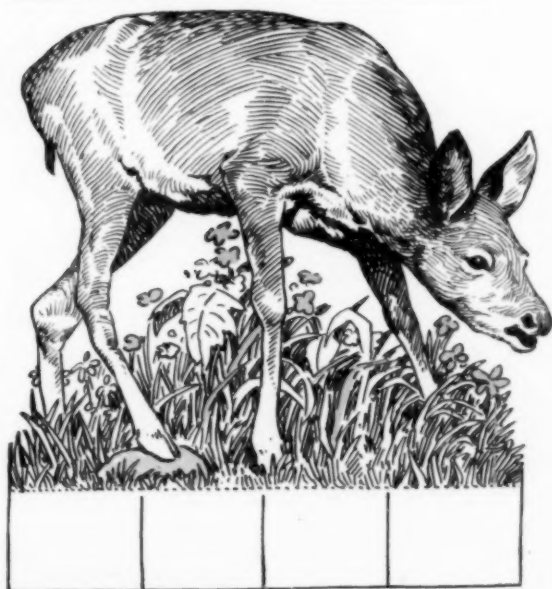
They did find the Fairy Godmother's best wand. You will see it next month, shining with its diamonds, and you will see some other beautiful things, too, a pumpkin coach and the little glass slipper.

To play the part of the fairy story that I have just told you, have the same paper doll party in your home-made palace which you began last month, but get out the Wicked Queen and make her peep in the window, scolding to herself all the time and wishing unkind things just as she did in the story. Then, when she wishes that Snow White and the Prince were animals, hide them between the covers of a book, and put the fawn and the giraffe in the palace in their places. Presently make them jump out of the window and leap over to your forest of tissue-paper trees where they wander about very forlornly. Take away the Wicked Queen and walk the six little gnomes over to their house, crying because they are so sorry for Snow White and the Prince.

Then bring the Fairy Godmother and have her turn the six little gnomes to the wood mice you see in the pictures. This will be great fun, for you will have to hide the little men so quickly as soon as you stand up the mice in the forest. Make the Fairy Godmother, followed by the mice, walk through the forest to the giraffe and fawn and have her talk to them, comforting them, and telling them that they will soon be a prince and a little girl again. Then, very quickly, change the mice back to the six little gnomes again, hiding the mice, and starting the gnomes out on their search for the magic wand.

Do you suppose you will be able to wait until next month for the wand, and Cinderella, and the pumpkin coach?

The Giraffe, The Fairy Godmother, The Fawn and The Mice



People Worth Knowing

Portrayed with Pen and Camera

By MARIAN ROLFE MCCLURE



ALL the world knows, there is a host of suffragettes on the American continent—every whit as ardent, if a thought less militant than those of England; but perhaps there are none quite so practical as Mrs. Oliver H. P. Belmont, who really has the ultimate emancipation of her sex at heart—in this respect being at one with her only daughter, the Duchess of Marlborough.

Herself a daughter of the South, where dainty femininity has ever been a boast as well as a toast, Mrs. Belmont believes absolutely in freedom for women; and in support of her views she has recently inaugurated at Hempstead, Long Island, a Suffragette Farm which is being "manned" altogether by women.

Of course, this venture has been made the butt of all manner of fun by the so-much-a-line writer; but Mrs. Belmont's views are entirely serious, nevertheless. She believes that women are quite capable of running a farm without the help or intervention of the male sex, and is willing to give them a trial. Of course, the work is exacting at the Belmont Suffragette Farm; but for the woman or girl who is fond of open-air life it is infinitely preferable to long, dreary hours at desk or typewriter or back of the dry goods counter. Mrs. Belmont herself is first, last, and all the time in favor of woman suffrage, but believes that women should earn whatever rights they may lay claim to—and in this view, needless to say, she is amply supported by the women who feel that they can at the worst do as well as—and at the best far better than—the mere average man.

Of the Hon. Champ Clark, the present Speaker of the House, it may truthfully be said that he is a typical American. Born in Kentucky, in 1850, he was educated at the Kentucky University at Lexington, and graduated from Cincinnati Law School in 1873. In 1881 he married Miss Genevieve Bennet, a Missouri belle, who is one of Washington's most gracious hostesses. Since his elevation to the Speakership, Champ

Clark has made himself at once respected and popular—not, by any means, an inevitable combination. The illustration portrays him in his official capacity, with the Speaker's chair serving as a picturesque background.



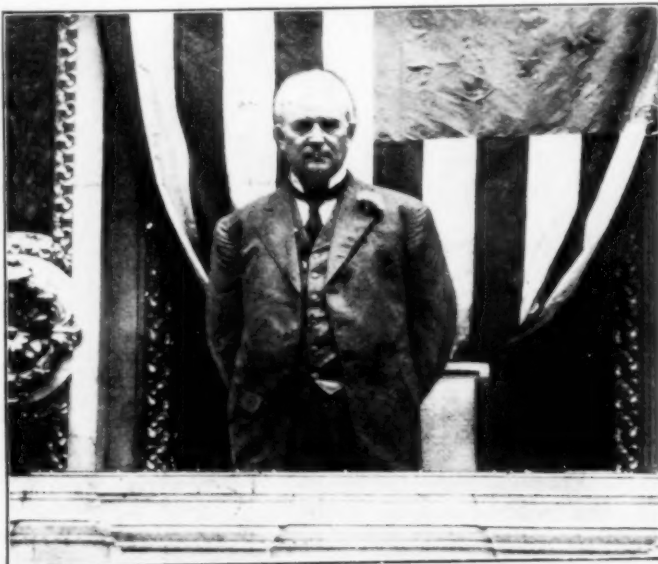
MRS. OLIVER H. P. BELMONT

Mrs. Harry Payne Whitney presents a charming example of the American millionairess who has found her true *metier*. Mrs. Whitney is the daughter of the late Cornelius Vanderbilt, Sr., and like her brother, Cornelius, Jr., had views of her own as to her future. Born with the artistic temperament, she early identified herself with the artist colony in New York, devoting as much time and zeal to her work as if it had been an actual necessity.

During the last few years Mrs. Whitney has spent a great deal of her time at her studio in Macdougall Alley, in the heart of New York's Bohemia, famous as a harborage for some of the most prominent artists of the country. Of course, as the wife of a well-known society man—to say nothing of her own status as a society woman and the daughter of one of America's wealthiest families—Mrs. Whitney is a power in New York's social life; but before all and above all she is an artist. At her summer home at Newport she has a studio built upon the edge of the cliffs, where, isolated from the world and practically surrounded by the sea, she may either paint or meditate, as the mood seizes her.



A SNAPSHOT OF MRS. HARRY PAYNE WHITNEY



CHAMP CLARK IN THE SPEAKER'S CHAIR

Mrs. Carter H. Harrison, wife of the popular mayor of Chicago, cannot be set down in public annals simply as the wife of a prominent political man. Born in New Orleans, of distinguished parentage, Mrs. Harrison—who was then Miss Edith Ogden—was educated in the Convent of the Sisters of Mercy and later in the Peabody High School of her native city. Here, too, she

(Continued on page 82)

The Season's Smartest Neckwear

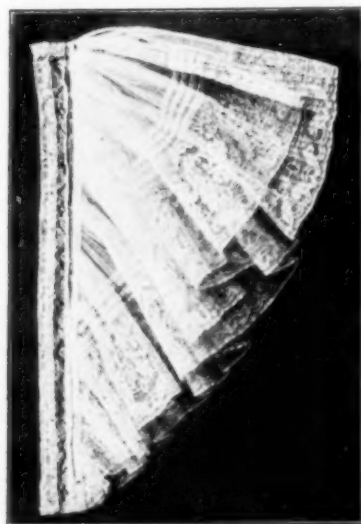
By ANNE L. GORMAN

Some of the Newest Designs in Jabots, Collars and Ties are Illustrated Here



VEN those with the least interest in the subject can scarcely help noticing the great diversity in fashionable neckwear, especially lingerie neckwear. Never before, it would seem, have there been so many different designs in jabots, fichus, collars and the like. Some seasons we have

only the jabot; another, stock-collars with tie-ends; and still another year fichus are the rage. This season not only one of these but all are in vogue, with innumerable ramifications of shaping of each particular article. Tiny little lawn bows edged with lace are seen, also the immense jabot. Then there are fichus in various shapes, and sailor collars, pointed or square at the back. There is also the fichu-collar, sailor effect at the back and slashed to form long revers in front; while another, cut on similar lines, is not slashed, but continuous to the waistline. Many of the new designs are equally appropriate for a frock or to ornament the jacket of a tailor-made suit. It matters not whether made of the finest batiste or the heaviest linen, all the fichu and revers styles are accepted as fashionable accessories for the fall jacket.



No. 2

a rather deep edge of baby Irish crochet whipped on by hand. This lace, by the way, is extremely popular.

A band of the lawn of equal depth has a strip of drawn work through the center. The drawn work is probably half an inch wide and rather open in effect, the undrawn threads simply knotted through the center in the easily worked Mexican stitch. Above this is an insertion of baby Irish.



No. 1

In the first illustration a most attractive neckpiece is shown, with stock-collar and jabot attached. This form is most convenient for wear with either a gown or shirt waist. Frequently one's collar is soiled while the remainder of the blouse is scarcely rumpled, and a fresh stock and jabot of this sort will often prolong the life of a blouse beyond one's expectations. For the stock, the finest linen lawn is tucked and an insertion of baby Irish crochet set between the clusters. The jabot is of the same linen lawn, with

The jabot is twofold, both made exactly the same excepting that the under one is longer.

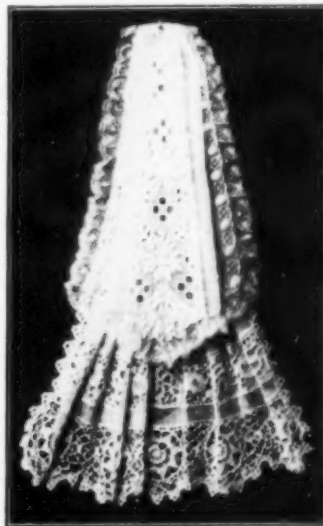
Instead of the conventional pleating this jabot is fluted—a revival of that popular fancy of years ago. This renders the laundering at home much easier than heretofore and, besides, produces a most dainty effect. There are bone uprights in the stock, which is finished at the top with the conventional Irish crochet edge. Where the jabot joins, there is set on a jaunty little finishing tie of lawn with Irish crochet edge.

Among the newest jabots are some which are very large, and while they are most ornamental when worn on a waist, those on the order of the jabot pictured in the second illustration are designed principally for wear with tailor-made suits. The plain strip at the side is fastened securely to the waist whether the full and deep ruffle is worn entirely outside the coat or not. It will readily be seen that, were the arrangement different—that is, with a second ruffle attached to the opposite side—the latter would necessarily be crushed under the coat, unless the entire jabot were free from the waist and attached only to the jacket. With this arrangement of ruffle only on one side, the jabot may be firmly attached to the blouse and the ruffle drawn out through the open part of the coat at the neck, crushing no part of the jabot whatever, but giving a very dainty effect.



No. 3

This jabot is light and fluffy, made of lace gathered so full as to fall in very graceful cascades. There are two ruffles of the net edged with a deep and very filmy lace, the upper jabot having further ornamentation of three tucks. Besides the lace being finely pleated the ruffles are gathered very full and arranged on the plain strip. This is not so plain, however, for the lace has two tucks at each side turning in opposite directions.



No. 4

Every once in a while the sailor collar comes to the fore for women's wear; it seems it cannot be crushed out entirely. Nevertheless, each season brings new designs, so that if one has saved a sailor collar from some previous year it does very little good to bring it out, especially if one

(Continued on page 39)

THE NEW STYLES FOR FALL

Some of the More Important Fashion Features, Including Novel Fabrics and Trimmings

By MARGERY HUNT KINGSLEY



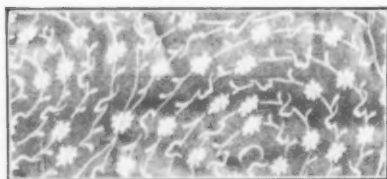
WITH the earliest days of autumn one begins to feel in the air the warning chill that presages the approach of winter, and instinctively one's thoughts turn in the direction of new clothes—as, for that matter, they do at the beginning of each of the four seasons of the year. Even were one miles away from sight and sound of the shops, with their insistent suggestion of the necessity for replenishing the wardrobe, one would still realize that summer garments must now

give place to those of heavier texture; for Mother Nature bestows this wise but involuntary forethought upon each and all of her animate children—humans and animals alike. All provide themselves—or are provided—with new garments appropriate to the season and their individual requirements; and if the sphere of woman indulges itself in finer raiment than all the other spheres put together—why, that is altogether as it should be.

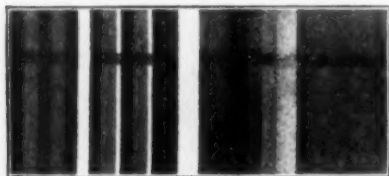
So, returning to basic facts, the autumn invariably brings with it a goodly assortment of alluring things from which to choose one's new wardrobe—and this autumn no less than its predecessors; rather more, indeed, for every season seems to bring more enticing novelties than the last. Fashion is rightly spelled with a capital "F" in these extravagant days—and yet never was ex-

travagance so entirely forgivable, because so entirely justified. No mere woman could resist such beautiful things.

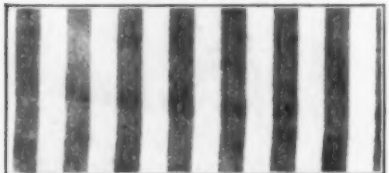
In the main essentials one does not, perhaps, note so many radical changes as usual; for the long, narrow lines that have dominated the modes of the spring and summer will also dominate those of the fall. The fashionable waists are still cut on the general lines of the peasant blouse—but with variations so striking that the original peasant blouse would never in the world recognize its new relations. It is a noticeable fact, however, that the body-and-sleeve-in-one idea has so caught the feminine fancy that it is now embodied in practically every type of body-garment—not only for the grown-ups, but also for the younger set. Gowns, waists, coats, negligées and lingerie—in all one sees the same idea is carried out, in one way or another. It is a distinctly practical idea, by the way, and has perceptibly simplified the work of the home dressmaker, to whom the cut, fit and adjustment of separate sleeves was always a good deal of a task. Still, a number of the new models do have separate sleeves—but ever so cunningly cut and placed; so that often one must have actual expert knowledge of the dressmaker's art to be able to determine just how the miracle is performed. And let it be noted here that one of the novel features of the season is the full-length under-sleeve, gathered in at the wrist and finished with a



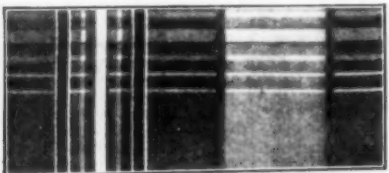
Green-and-white satin messaline



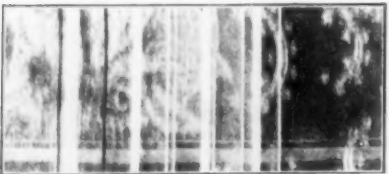
A pretty satin-striped plaid



Blue-and-white surah



Tartan taffeta with satin stripes



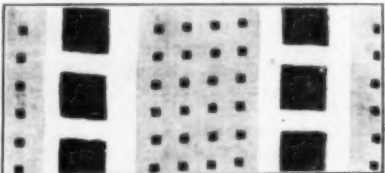
Plaid on flowered background



A dainty chiffon cloth



Black-and-white chiffon



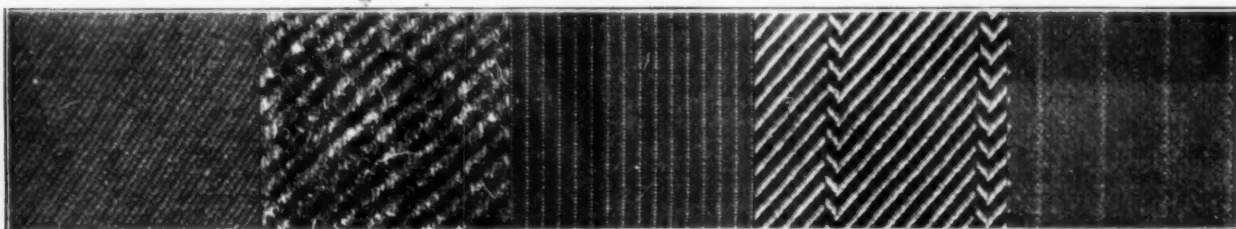
Chiffon with satin stripes



An odd effect in surah



One of the new brocades



Two-toned effects in diagonals, chevrons, serges and English and Scotch worsteds are popular

dainty frill. In net, mousseline or chiffon cloth these puffy, frilly sleeves are simply bewitching.

Although the new skirts are still cut to fit very closely and smoothly about the waist and hips—and most often, it should be interpolated, with the raised waistline—there is more than a hint of increasing fulness at the hem. True, it is introduced most judiciously; and so ingeniously that one is often in doubt whether it is an actuality or an illusion. Most frequently it takes the form of a couple of side pleats, tucked unobtrusively away at each side of a front or back panel—for our beloved panels are still with us. But however and wherever the little additional fulness is arranged, it insures comfort for the wearer of the skirt—together with that indefinable but indispensable attribute which the average woman describes expressively if un euphoniouly as "a graceful hang."

The fabrics introduced for fall and winter wear are as attractive as they are diverse—which is saying a good deal, for their name and variety are legion. Serges, chevots, diagonals and the mannish worsteds in general are very prominent among the fabrics shown for tailored garments, and many of these are of extremely rough weave. Others, however, are of distinctly smooth surface, although woven, in most instances, in an invisible pattern. There is a very marked leaning toward fabrics of the *flocon de neige*—or snowflake—variety, although the flecks are oftener of color than of white. Thus, a mixed suiting of various shades of brown is flecked with vivid orange—a color combination, by the way, which will be very popular. Coronation blue is another smart color. This, it should be noted, is not the same as king's blue, which is much brighter in tone. The wistaria and grape shades are very popular for dressy wear, particularly in millinery; while among the brighter hues American beauty pink will have a decided vogue.

Among the silks, tartan taffetas and surahs will be much used for smart blouses to accompany modish tailored suits. Some of the new plaids display floral backgrounds in chiné effects—an innovation which is sure to become popular. For ceremonious gowns a good deal of brocade will be worn, in most instances veiled with chiffon or marquisette. As a matter of fact, brocade—however rich and handsome—has rather a crude effect when made up without an overdress of veiling.

Many of the new veiling materials are shown in combinations of white-and-black or black-and-white—for "maggie" effects are still among Fashion's favorites. Others display floral designs more or less conventional in character, sometimes in subdued chiné effects and again in crude, barbaric colorings. There is, in fact, something to suit every taste, and the woman who turns away, unsatisfied, from such a display must, indeed, be hard to please.

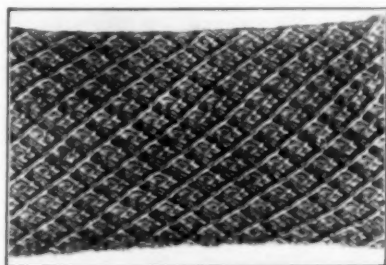
Among the trimmings there are many handsome bandings, almost all of them being wrought in rich Oriental colors and designs. A favored background is of net or lace—or, again, of loosely woven silk mesh. Chiffon flowers and foliage, ex-

quisitely fashioned, are a striking feature of some of the embroideries intended for the decoration of elaborate gowns, chiefly those designed for evening or reception wear.

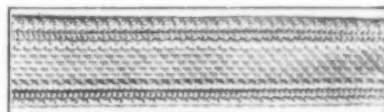
For more practical wear there are braids in great variety, some of mohair and others of silk. It is almost impossible nowadays to finish a dress correctly without some such trimming, and the manufacturers have risen bravely to the occasion, surpassing themselves in their efforts to meet the demand.

On these pages are given several illustrations which will serve to indicate some of the favored novelties among the season's fabrics and garnitures. The latter, with the exception of the simple braids just mentioned, are mainly of Oriental design and coloring, and serve very effectually to lend brightness to the rather subdued tones that seem to prevail among the smart materials. Byzantine and Persian types are especially popular among the embroideries, which, like those of last season, are sometimes emphasized with dull beads of wood or china. On the whole, however, beads are less in evidence than they were a few months ago, the richness of the design being in most instances dependent upon the vivid colors employed in working it out, and upon the gold and silver threads that are freely introduced for the purpose of accentuating it. The result is distinctly more pleasing when the beads are omitted; for their use—to my thinking—affords an impression of crudity. The embroideries wrought in vividly toned silks and weighted with gold and silver are, on the other hand, simply and splendidly barbaric.

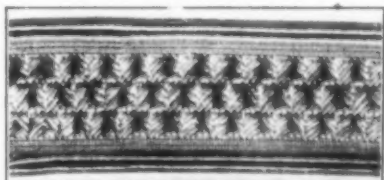
Barbaric, indeed, is the word one must often use in these days, if one would essay to describe the ornamental part of woman's attire. What other word would aptly fit the antique chains and pendants now in vogue—set with huge, strange, semi-precious stones that seem rather to belong to the days of Cleopatra or of Semiramis than to these of the ultra-refined twentieth century? Rings, earrings, bracelets, anklets—oh, yes, indeed, anklets are being worn by some of our modern society women—and hair ornaments are all of the type that the half-civilized woman of ages ago is presumed to have adored. And then there are the hat pins—oh, of course, the women of those days didn't wear hats, and so needed no hat pins; but they carried daggers and other dangerous weapons—and used them, too, on occasion—and so I think they would quite take to our twentieth century hat pins. And as to the chain purses, and the chatelaine abominations that so many women like to carry about with them—why, a half-savage queen would go wild with delight over the glittering, jangling things.



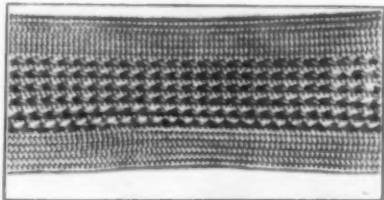
The basket-weave braids are smart



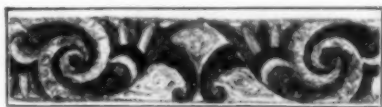
One of the popular braids



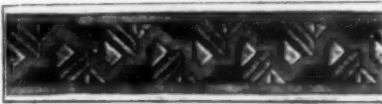
This is an effective design



Practical, but very chic



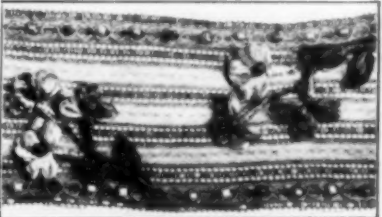
An effective embroidery



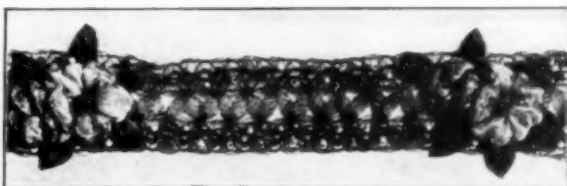
Of the Oriental type



Green satin leaves and red berries



Chiffon flowers on net



One of the most effective bandings

Fall Fashions in Millinery

A Great Deal of Velvet is Being Worn and Flower-Covered Crowns are Seen on Many of the Imported Hats

By ANNE CARR

Designs by MAIE HENESEY



MAIE HENESEY

OVER seas from the city of fashion and fancy, each arriving steamer brings new treasure to court the approval of "the woman who knows." At this season, huge bales and cases, their dingy coverings giving no hint of the beauty carefully hidden within, are piled high in the customs house, awaiting Uncle Sam's order to "pass on." Modistes and milliners are excitedly telephoning patient men in blue uniforms, whose brains must surely whirl beneath the fire of questions, angry impatience and irritable importunity that comes to them over the wires. Excited tradespeople who have announced early exhibitions of Paris frocks and millinery grow more and more nervous as the time before these openings shortens, and as the advertised day draws near, they simply haunt the customs building until some triumphant morning sees a van at their

doors piled high with the coveted boxes.

Before the month is over, the discreetly curtained windows of the exclusive Fifth Avenue shops will be brilliant with the latest creations from the Paris ateliers. Exquisite frocks and frills and wonderful millinery will be displayed to the gaze of the beauty-loving woman—and strong-minded indeed must she be if she is able to resist the lovely things which inspired fingers have fashioned for her adornment.

This season has brought with it added severity of line in woman's dress, and suits and frocks were never quite so absolutely dependent upon their cut and construction alone for their smartness. For this reason, perhaps, all the little accessories are more than ever frivolous, and hats have turned into veritable transplanted flower-beds, or splashes of the most brilliant coloring.

There are, of course, as always, large and small hats shown, but this season the small hat is by far the smarter. While some of the shapes displayed are decidedly bizarre, these are not in the best taste, and it is the small, round hat, on the lines of the Charlotte Corday and the Dutch bonnet, that is the most favored. These little hats provide a most becoming frame for any face—and where the very close hat is not the most suitable, there

are small flaring effects that give quite the impression of a wide brim.

The trimmings are all quite high, to continue the popular effect of slenderness, and crowns are much higher than they have been for several seasons. Some of the hats are almost exact reproductions of the quaint little sugar-loaf shapes worn in the late eighties.

Very new and smart are the crown and brim of contrasting materials. For example, a bengaline or plush crown may have a brim of beaver or velvet, a heavy brocade may top a sweeping shape of satin, and tightly shirred chiffon is seen above a small draped brim of soft silk.

This new idea of contrasting brim and crown holds infinite possibility of variation, and the amateur milliner may with its assistance contrive charming effects which she might not otherwise achieve.

The hats portrayed here illustrate some of the smartest of the fall fashion features, and while none of them are extreme, all denote good style and good taste.

In Fig. 1 is shown a handsome picture-hat of exceptionally clever design. The sweeping lines of the gracefully-rolled brim, and the well-placed crown—somewhat higher

than those usually seen on hats of this type—make it an ideal selection for the tall woman of fairly pronounced features, but it should never be attempted by the small woman. This model is developed in tobacco-brown felt, and is trimmed with a band of golden-tan mirror velvet, completed with a large spray of brown orchids in the natural shades of these flowers.

Fig. 2 illustrates a new development of the draped turban. It is quite different in shape from the turban of last season, its strikingly different features being the high conical crown, and the suggestion of a brim which is in reality not a brim. The turban pictured is made of ultramarine blue velvet, softly draped in horizontal folds, and caught with a wide band of Oriental embroidery richly colored in scarlet, blue and gilt. This shape is ideal for the round face.

Fig. 3 shows a small all-black hat specially designed for the elderly woman. Easy and graceful in line, it will prove almost universally becoming. Developed in folded black satin, it is faced with very heavy jet embroidery. A soft fold of velvet is laid about the coronet crown, and at the right side is a feathery aigrette.



FIG. 3



FIG. 2



FIG. 1

Fig. 4 is another model which is more becoming to the tall woman than to her smaller sister. It is a most unusual enlargement of the modified mushroom shape, developed in taupe bengaline and faced with oyster-white cloth. The sweeping brim is bordered with silver lace, while a large panache of curled coque plumes completes a most effective color combination. It is quite probable that plumes of this type will be worn a good deal during the next few months.

In Fig. 5 is pictured a small tailored hat which is becoming to almost every type, as well as being extremely smart. Made of black velvet, simply trimmed with a stitched band of bengaline and two severe Mercury wings—also of black velvet—this is a practical and attractive bit of millinery, designed especially for wear with the modish tailored suit or frock.

Quite along the same lines, but far more elaborately developed, is the pretty model shown in Fig. 6. Of bright-toned king's blue velvet, this charming hat is trimmed with an upright crown-garland of shaded lavender and pink sweet peas, through which may be dimly traced the odd lines of its sugarloaf crown. The sweet pea garland is caught with a soft, wide fold and tailored bow of mirror velvet in the new shade of American beauty pink. This is an exquisite hat, but its vivid colorings will prove becoming only to the possessor of a very clear complexion.

Fig. 7 is a rather severe but very graceful model of black velvet, depending wholly on its grace of line for its attraction. A cluster of French plumes provides its only decoration.

While feather decorations are much in evidence these are of an entirely novel character. Coque-plumes, straight and curled—the latter style is very new—and all manner of made-up fancy feathers are much sought after. The beautiful heron aigrette, it should be observed, is to be seen on none of the new models.

The French plume has almost entirely supplanted the willow plume, which, while exquisite and graceful when new, so soon becomes bedraggled and unsightly.

Ribbon trimmings are both attractive and popular. In flat tailored bows, in riotous cascades, or fashioned into dainty flower forms, they are more beautiful than ever before. One smart little hat has a crown formed entirely of ribbon loops, and displays no other trimming. Its brim is of mirror velvet, and while it is quite severe, it is exceptionally becoming to the woman who likes tailored effects.

The small hat owes its great popularity in part to the increasingly simple fashions in hair arrangement. The hair is now worn very close to the head, without the burden

of puffs and braids, rats and switches which have so long disfigured womankind. The closer the coiffure may be drawn with becomingness, the smarter it is.

The very newest fad parts the hair away from the back of the head, and fastens it in braided coils at either side. This gives a flat effect to which at first it is very difficult to become accustomed, but which is very attractive, especially if the head is at all well shaped. This quaint fancy we have borrowed from our little Dutch cousin, and with it the lines of her dainty bonnets, elaborating them into the gay confections which make this season's millinery so fascinating.

One delightful elaboration of this Dutch bonnet effect is the smart little "dancing-cap," or as some call it, borrowing a word from our grandmothers' fashion-lexicon, the "fascinator." This will be much worn by the young girl, as well as by the woman who is not too far past her girlhood to affect these frivolous little fancies. This pretty fad is a half-sister to the vogue enjoyed by the lace boudoir-cap, which proved so becoming to most women that an instant demand was created for some development of it which might be worn in public. Clever minds and deft fingers produced the "dancing-cap"—which differs from that for the boudoir only in the lessened depth of the frill, and the diminished fulness of the crown. It is fashioned from every conceivable material, from that of the frock with which it may be exclusively worn to the elaborate gold-lace or silver-tissue cap which of course may be worn with many gowns, from the simple lingerie to the more studied satin, chiffon or brocade effects.

Most attractive was one of these caps made of white marquisette, caught at the edges with tiny pink rosebuds, while a pale-blue velvet bow of narrow ribbon with tasseled ends was coquettishly placed at the left side. This was worn with one of the new theater-coats of white marquisette, bordered with a wide band of pale-blue marabout. This was a lovely and delicate combination, which framed to perfection the pretty face of the girl who wore it.

For the complexion of dancing or dinner costumes, nothing could be

daintier than the little "fascinator" made of chiffon, embroidered batiste, or the very thin marquisette, while for theater wear the more formal ones of allover lace, gold-lace, or silver tissue are more appropriate. These latter may well be omitted by the very young girl, however, and left to her older sister, who will find in their extremely youthful appearance just the fresh touch needed to preserve the girlish appearance she is often so loath to lose.



FIG. 4



FIG. 5



FIG. 6



FIG. 7

Chic Costume Effects



4211, Ladies' Shirt Waist
4268, Ladies' Six-Gored Skirt
4240, Ladies' and Misses' Collars
(For Other Views see pages 46 and 47)

No. 4211 (15 cents).—This shirt waist of the tailored type is pleasing in many ways. The front of the waist is cut for a box-pleat closing and is also marked for a plain coat closing. The two short side tucks at the shoulders give fullness to the bust. The tuck at each side of the box-pleat presents a new style feature. This tuck, instead of closely paralleling the box pleat, extends with an inward curve from the shoulder to the waistline. The sleeve is cut in two styles and lengths. The waist can be developed in wash materials, silk or light-weight wool fabrics. The pattern is cut in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires two and one-quarter yards of material thirty-six inches wide. Another view will be given on page 47.

No. 4268 (15 cents).—A smart six-gored skirt is here shown. It can be developed in any of the fall and winter fabrics, including serge, cheviot and broadcloth. The special style feature is the shape of the front and back panels. The model provides for high and regulation waistline. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two and three-quarter yards of material forty-four inches wide and measures two and five-eighth yards at the bottom. Another view will be found on page 46.

No. 4240 (10 cents).—This collar set includes a fascinating collection of ladies' and misses' collars. The lay-down collar shown can be developed with round scalloped edge or with square-cut, hemmed edge. The patterns are cut in three sizes, small, medium and large. For chemisette and lay-down collar of medium size, one-half yard of material thirty-six inches wide will be required. Transfer design No. 345 may be used effectively. For a complete view of collar set, see page 46.

No. 4261 (15 cents).—One can scarcely find a more charming blouse of the sailor type than this. It may be opened down the center-front, or closed permanently and slipped over the head. The front, back and sleeves are cut in one section. The sailor collar is shown with round or pointed ends. A shield and high collar are included in the pattern. Serge, cashmere and wool batiste are suitable fabrics. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires one and seven-eighth yards of material forty-four inches wide. Another view will be found on page 47.

No. 4245 (15 cents).—This four-gored skirt model, combined with waist No. 4261, affords the attractive effect of a one-piece frock. The fall and winter suitings are adaptable. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two and seven-eighth yards of material forty-four inches wide, and measures two and three-quarter yards at the hem. Another view is shown on page 37.



4261, Ladies' Blouse Waist
4245, Ladies' Four-Gored Skirt
(For Other Views see pages 37 and 47)

for the Opening Season

No. 4233 (15 cents).—This charming blouse is of the one-piece type, which remains as much a favorite as ever. Several new features, however, are combined in this model. The sailor collar, which crosses in surplice fashion at the front and extends in full waist depth, is very fetching. The collar and shield give opportunity for the use of handsome lace or net. Two styles of sleeve are shown. The long sleeve, confined just below the elbow into a shaped cuff, is modish, and not less so is the short flowing sleeve with turn-back cuff. This pattern will combine with skirt No. 4221, and as shown in illustration makes a charming costume when developed in fabrics of contrasting colors or textures. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires two and five-eighth yards of material thirty-six inches wide. For collar and cuffs of contrasting material, one and one-quarter yards will be required of twenty-seven-inch width. Another view will be found on page 47.



4233, Ladies' Waist with Chemisette
4221, Ladies' Three-Piece Skirt with
Inset Side Sections

(For Other Views see page 47)

No. 4221 (15 cents).—This is one of the most charming, dressy skirt models of the season. The apron effect at front and back is a new feature. There is also a separate panel for the center-back which can be applied and stitched part way down the skirt and then allowed to fall free. Other variations as to waistline, length and back of skirt are provided for. As shown in illustration, combined with waist No. 4233, this skirt might be effectively developed in silk or satin. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. Size twenty-six requires four and one-half yards of material thirty-six inches wide, and measures two and one-quarter yards at the hem. Another view will be given on page 47.

No. 4257 (15 cents).—This smart tailored shirt waist emphasizes the mannish type now in vogue. The short, high yoke, the long shirt sleeve finished with a conventional lap and straight or turn-back cuff, and the small pocket are special fashion features. The model is adapted to development in any of the linen or cotton wash-fabrics. Waists of this type, made of plain or striped taffeta, are also popular. The waist is finished with a plain neck-band. Either a high negligee collar, or a stiff standing collar, as shown in collar set No. 4240, would be the proper neckwear. The pattern is cut in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires two and seven-eighth yards of material twenty-seven inches wide. Another view will be found on page 47.

No. 4268 (15 cents).—This fetching skirt model has been developed differently on the preceding page. The unusual cut of the front and back panels is a smart fashion feature. These panels, in combination with the side gores, form pleats midway down the skirt, giving a graceful and conservative fullness. One must not forget the jaunty little slashed pocket at the left side of the skirt—a little touch which adds materially to its smartness. The pattern is cut in high waistline and marked for the regulation waistline with belt. Both round and shorter length have been planned for. Any of the medium-weight materials are suitable. For full description of sizes, quantity of material required and other details see preceding page. Another view will be found on page 46.



4257, Ladies' Shirt Waist

4268, Ladies' Six-Gored Skirt

(For Other Views see pages 46 and 47)

New Models that Will Appeal

No. 4255 (15 cents).—This is a charming costume model and lends itself readily to plain or elaborate development. If a dressy gown be desired, contrasting materials and colors can be used, as shown in illustration. In this instance, all-over lace has been used effectively with silk, and in addition, band trimmings of satin. The gown is cut with low neck and short sleeves, but a high collar and long sleeves are provided for. The waist and skirt are joined at the high waistline, giving a one-piece effect with panel front and back. The skirt is six-gored, with high or regulation waistline. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires seven and three-eighth yards of material twenty-seven inches wide. The skirt measures two and three-eighth yards at the hem. Another view will be found on page 46.

No. 4263 (15 cents).—Some of the newest style features of the season are combined in this attractive blouse. The large low-falling rever is, in itself, quite unique. A long shawl collar can be used, however, in place of the rever. The waist proper, comprising half of the front and half of the back, is cut in one piece, this resulting in a seamless shoulder. The waist is to be worn over a guimpe or deep chemisette. It may be developed attractively in silk, satin or light-weight wool material. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires three and three-eighth yards of material twenty-seven inches wide. Another view will be found on page 47.

No. 4253 (15 cents).—This three-piece skirt has for its special style feature the high yoke forming a short apron effect. Another attractive feature is the slot-seam closing at the sides with inverted pleats. The skirt is cut in high waistline, but marked for regulation waistline with belt. The skirt can be made with habit back or inverted pleats, as preferred. Any of the modish fall materials can be used for this model. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires three and three-quarter yards of material forty-four inches wide, and measures three yards at the hem. Another view will be found on page 46.

No. 4213 (15 cents).—The semi-tailored coat with long shawl collar is in excellent vogue this season. This style collar gives opportunity for the use of contrasting material



4255
Ladies' Dress

4263, Ladies' Waist
4253, Ladies' Three-Piece Skirt

(For Other Views see pages 46 and 47)

4213, Ladies' Coat
4221, Ladies' Three-Piece Skirt
with Inset Side Sections

and color, which in a way acts as trimming. Satin and velvet are excellent materials for this collar development. For the coat proper, any of the medium-weight or heavy fall materials will be found suitable—serge, broadcloth, cheviot, or the English suitings. The lapped seams,

(Continued on page 73)

to the Woman of Good Taste



4261 Ladies' Blouse Waist 4269, Ladies' Coat 4267, Ladies' Waist
4266, Ladies' Five-Gored Skirt 4245, Ladies' Four-Gored Skirt

(For Back Views see pages 37, 46 and 47)

No. 4261 (15 cents).—This chic little waist model of the true blouse type is shown, in this development, in washable taffeta, with collar and cuffs of contrasting color. The model, however, because of its cut, is capable of other variations. While in this instance the blouse is closed at the front, to be slipped over the head, it can be

made with opening at the center-front. A collar and shield are also supplied for those who prefer a high neck effect. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires three and five-eighths yards of material twenty-seven inches wide. Another view will be found on page 47.

No. 4269 (15 cents).—This coat, while of the tailored type, presents an absolutely new style feature in the peplum attachments at the side-back. The coat may be cut in either of two lengths. The collar is of the strictly tailored model, with, however, rather long lapels to conform with one of the decrees of fashion. The coat combines delightfully in suit effect with skirt No. 4266. Medium-weight wool materials, such as serges, chevots and broadcloths are suitable. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two and three-eighths yards of material fifty-four inches wide. For collar and cuff trimming, three-eighths of a yard of twenty-seven-inch width will be required. Another view is shown on page 46.

No. 4266 (15 cents).—An unusually smart five-gored skirt. The curve of the panel begins just below the knees and extends toward the side. The panel seams are lapped and stitched well back from edge. This skirt, in combination with coat No. 4269, makes a charming suit. The medium-weight fall materials develop attractively in this model. Buttons can be added to the front panel to emphasize its unique cut. The pattern is given in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two and three-quarter yards of fifty-four-inch width and measures two and five-eighths yards at the hem. Another view is shown on page 47.

No. 4267 (15 cents).—This fetching waist is made to close either at the front or at the back. The sleeves can be made full or three-quarter length. The crescent-shaped pocket affords a very smart touch. The waist combines charmingly with skirt No. 4255. Buttons are very decorative as trimming on this suit combination. For the braid design McCall Transfer Pattern No. 386 was used. The model can be developed in any light-weight wool fabric. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires three yards of material twenty-seven inches wide. Another view is shown on page 47.

No. 4245 (15 cents).—This four-gored skirt model is particularly smart when combined in costume effect with waist No. 4267. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires five and three-eighths yards of material twenty-seven inches wide, and measures two and three-quarter yards at the hem. For the braid trimming, McCall Transfer Design No. 386 was used. Another view is shown on page 37.

Distinctive Styles for the Fall Season

(See Illustration on Opposite Page)



No. 4227—6 sizes, 32 to 36 inches bust measure.

No. 4227 (15 cents).—This waist shows a short overblouse or bolero—a new feature and very attractive. One charming development might be in filet net over a heavy lace or embroidery guimpe or underwaist. Other sheer fabrics could be used charmingly over plain or fancy silk. Besides the bolero, the pattern shows, in the collarless, short-sleeved model, another new feature in the loose sleeve, the long sleeve being given for the plainer type of waist. The pattern is in five sizes, from thirty-two to forty inches bust measure. Size thirty-six requires two and one-half yards of thirty-six-inch material. For the bolero, seven-eighths yard of thirty-six-inch material will be needed.

No. 4216 (15 cents).—This is a dainty frock for a child. The sleeve and side-body are cut in one and joined to the tucked front and back sections. The straight gathered skirt is attached to the body. The little frock may be prettily developed in perfectly plain, fine material, but would, of course, be more dressy if long shoulder revers, bandings and flouncings of fine embroidery were added. A detail worth mentioning is the underarm gusset, which noticeably lessens the strain on a garment of this type. A full description of the frock, with range of sizes, quantity of material required and other details will be found on page 43.

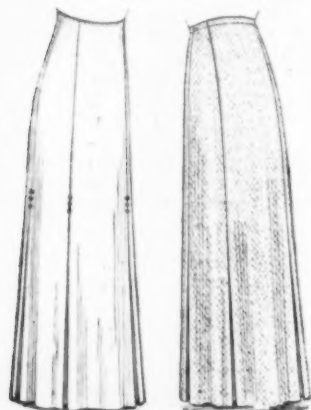


No. 4216—4 sizes, 2, 4, 6 and 8 years.



No. 4243—6 sizes, 32 to 42 inches bust measure.

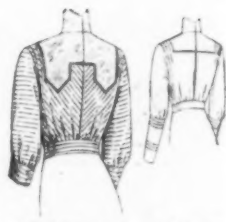
No. 4243 (15 cents).—Among the attractive features of this costume is the front panel in apron effect, extending to the bust line. The applied panel at the back is attached to the skirt at the high waistline, and may either swing entirely free or be attached two-thirds of the way down the skirt. The sleeves are also quite new, with their three-section effect—the upper part being cut in one with part of the waist, the middle section giving graceful fullness at the elbow, and the lowest section consisting of a long-shaped cuff. The skirt has the high waistline, and can be finished either with habit back or an inverted pleat. The darts at the top of the skirt take the form of graduated pleats and are quite decorative. The regulation waistline is planned for, and also the round or shorter length. The pattern, which may be modeled in any seasonable material, is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six will require five and five-eighths yards of thirty-six-inch material. The hem measures two and one-half yards.



No. 4215—6 sizes, 22 to 32 inches waist measure.

No. 4215 (15 cents).—The tailored skirt here shown is a modish model that will appeal strongly to the conservative woman who desires some fullness in her skirt, yet who also desires the effect of the plain lines now in vogue for this type of skirt. This skirt model gives the desired fullness very cleverly by inverted pleats and inset pieces extending from about the knees down. A trio of buttons at this point on each gore is decidedly

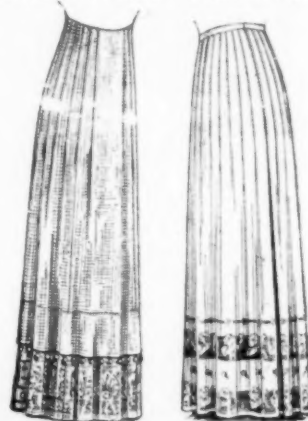
attractive. The buttons can be covered with self or contrasting material. The back panel is finished with lapped seams which extend over the side gores. The opening is at the left-side back. The skirt is cut with the favored high waistline, but it is also marked for the regulation waistline with belt. Two lengths of skirt are planned for—round or shorter length. This pattern can be developed very attractively in the more dressy fabrics, such as voile, marquisette, broadcloth or satin; and will be found equally good for suitings, serges, chevots and the heavier materials. This six-gored skirt pattern is an excellent model for a separate skirt. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six will require four and one-eighth yards of thirty-six-inch material.



No. 4217—6 sizes, 32 to 42 inches bust measure.

No. 4217 (15 cents).—This dressy one-piece waist can be developed in various ways. For this reason, it is particularly desirable for the home dressmaker who is planning her fall and winter wardrobe. Not only is the model suitable for the fine lingerie waists so necessary to the completion of a woman's outfit, but it may be developed in silk or satin or light-weight materials of plain or fancy weave. The yoke is applied and is shown with or without tabs. While the yoke is very smart with the tabs, without them an entirely different waist effect is obtained. By the omission of the tabs at the back, one can get the sailor effect now in vogue. The yoke is also marked for round neck, to be worn with short flowing sleeves. Where the high neck and long-sleeved waist is desired, the flowing sleeve is gathered into a shaped tucked cuff. The tucks across the shoulders and at the front give a becoming fullness. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two and one-eighth yards of thirty-six-inch material. For collar, yoke and cuffs of contrasting material, one and three-eighths yards will be required of eighteen-inch width.

No. 4225 (15 cents).—This charming dress skirt is well adapted for light-weight fabrics, such as marquisette, voile, chiffon, soft silks and satins. It is a three-piece model, having a straight lower edge. This opens the way for the use of bordered material or flouncing. The finished skirt is very simple and graceful in its lines. The skirt can also be developed in plain material with an applied band just below knee depth. The pattern is cut with high waistline, and also marked for the regular waistline with belt. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires four and one-eighth yards of thirty-six-inch material, and measures two and five-eighths yards at the hem. If bordered material or flouncing be used, two and five-eighths yards of forty-eight-inch width will be required for the twenty-six-inch size.



No. 4225—6 sizes, 22 to 32 inches waist measure.



4216

4227-4225

4243

4217-4215

DISTINCTIVE STYLES FOR THE FALL SEASON
FOR DESCRIPTIONS SEE OPPOSITE PAGE



SOME OF THE NEWEST FASHION FEATURES
FOR DESCRIPTIONS SEE OPPOSITE PAGE

Some of the Newest Fashion Features

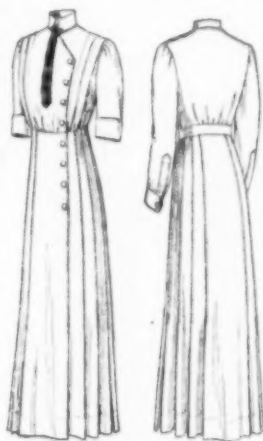
(See Illustration on Opposite Page)



No. 4241—7 sizes, 32 to 44 inches bust measure.

for the use of attractive allover lace, which at this season will need to be lined with chiffon or soft silk. The waist can be developed separately or combined in costume effect with skirt No. 4245, as shown on the opposite page. The waist is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires three yards of twenty-seven-inch material. The yoke, collar and cuffs or inset piece require one yard of allover lace eighteen inches wide. Buttons are effective as a trimming.

No. 4262 (15 cents).—Of its kind, this is one of the most pleasing models shown for misses and small women. While the pattern is cut with separate waist and skirt, the finished effect is of a one-piece gown—that is, when the high waistline is given. The two tucks reaching from the shoulder to the waistline at the front join with the side pleats of the skirt to form the long graceful lines so desirable. These long lines are also carried out by the side-front opening of both waist and skirt, which meet in alignment. Not only is the high waistline given, but the regulation waistline with belt is also planned for, which gives a trim waist effect and allows for the use of the tailored leather belt, which young girls and small woman affect. The sleeves are shown in two styles—the long tailored shirt-waist sleeve with straight cuff, and the elbow sleeve with turned-back cuff. The skirt is four-gored, with the fulness laid in pleats at the sides, while the front and back show the panel effect, stitched just below knee depth. Light-weight wool materials make up readily in this style; also wash materials for school or house wear. The pattern is cut in six sizes from thirteen to eighteen years. Size fifteen requires six and three-quarter yards of thirty-six-inch material. The width at the bottom of the skirt measures three and one-half yards.



No. 4262—6 sizes, 13, 14, 15, 16, 17 and 18 years.

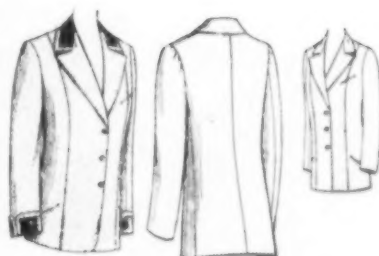
No. 4245 (15 cents).—The long graceful lines of this four-gored skirt model make it particularly attractive, the style being equally becoming to the heavier as well as to the more slender figure. The pattern is cut with



No. 4245—6 sizes, 22 to 32 inches waist measure.

the high waistline, but also shows the regulation waistline with waistband. The skirt can be made perfectly plain with habit back and plain seam at the center-front; or it can be finished with the well-liked inverted pleat at the back and the slot seam effect at the front. The skirt falls with becoming smoothness over the hips. The pattern can be

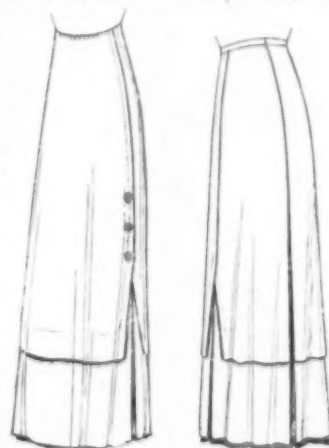
developed as a separate skirt, or combined effectively as one costume with waist No. 4241. As shown on the opposite page, the development is in two-toned satin with wide stripes. And, by the way, satin is to be one of the favored fabrics for fall wear. The various wool materials, however, are equally suitable. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two and seven-eighth yards of forty-four-inch material, and the width around the bottom measures two and three-quarter yards.



No. 4223—7 sizes, 32 to 44 inches bust measure.

No. 4223 (15 cents).—The smart tailored coat shown on the opposite page has many points in its favor. It can be developed as a separate walking coat or in costume effect in combination with skirt No. 4258. It is a style that adapts itself readily to various kinds of materials—to the heavy, rough-finished serges, chevots and suitings, as well as to the lighter weight finely finished serge and similar fabrics of smooth surface. A coat of this type is always modish. It has the faculty of "staying" almost indefinitely in fashion. This is because it is of the tailored type, with what is called tailored collar and lapels, and smart slashed pockets with tailored seams. Even this tailored type of coat shows the trend of fashion, in that the revers are slightly larger this season than would have been the case last. A touch of velvet on collar, cuffs and buttons adds materially to the trigness of the coat. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires two and seven-eighth yards of forty-four-inch material. For the collar and cuffs, one-half yard of twenty-two-inch material will be required.

No. 4258 (15 cents).—This skirt with simulated tunic shows a new feature in tunic effects. The tunic in this instance has an opening at each side over the hips, and is finished off with lapped seams and a deep hem. Attached to the tunic is a medium deep flounce. The model is very smart, and when combined with coat No. 4223 it makes a most fetching walking costume. It is a style that can be developed in the heavy, rough-finished serges, chevots and suitings, as well as in the lighter weight, finely finished fabrics. The skirt is cut with a high waistline, and also marked for the regulation waistline with belt. It can be made with habit back or inverted pleat. It is cut in round length, and marked for shorter length. A little desired fulness is given at the side bottom of the skirt, making it more graceful. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires three and five-eighth yards of forty-four-inch material, and measures at the hem two and three-quarter yards.

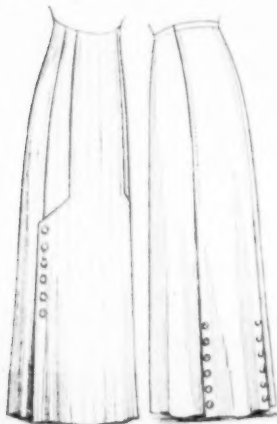


No. 4258—6 sizes, 22 to 32 inches waist measure.

New Designs Effectively Combined

No. 4233 (15 cents).—This chic little blouse of the one-piece type has for its special style feature the long shawl revers which at the back are fashioned to form a sailor collar. The waist closing in surplice effect is to be a favorite model of the season. The illustration shows a development in silk, with a deeper shade for collar and cuffs. The cuffs are of the turn-back variety, with softly rounded corners. A collar and chemisette are provided in the pattern. The sleeves may be in full or shorter length. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires three and three-quarter yards of twenty-seven-inch material. Another view will be found on page 47.

No. 4251 (15 cents).—This smart four-gored skirt is cut with very attractive lines. The panel front, instead of being regular in outline, flares gracefully a little above knee depth. This flare does not really increase the width of the skirt; it simply gives a decorative cut to the panel. An inset piece at the side top of the panel also adds to the attractiveness of the skirt. The back panel has a turned-under pleat on each side. Buttons can be used as trimming. The skirt can be developed effectively in materials of different weights and textures—either silk or wool.



No. 4251—6 sizes, 22 to 32 inches waist measure.



4233, Ladies' Waist with Chemisette 4211, Ladies' Shirt Waist
4251, Ladies' Four-Gored Skirt 4229, Ladies' Four-Gored Skirt with Yoke
with Inset Sections

(For Other Views see page 47)

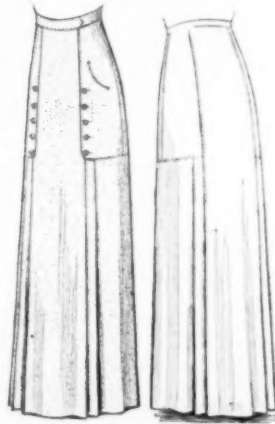
smooth finish or rough. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires five and one-half yards of twenty-seven-inch width, and meas-

ures two and one-half yards at the hem.

No. 4211 (15 cents).—No feminine wardrobe is quite complete without a tailored shirt waist. The model

shown is particularly attractive. The waist may have box pleat or coat closing. The pattern is cut with a plain back and marked for an applied yoke, which may be used or not. The sleeve is cut in two styles and lengths. The waist can be developed in wash materials or in light-weight wool or silk fabrics. The pattern is cut in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires two and one-quarter yards of material thirty-six inches wide. Another view will be found on page 47.

No. 4229 (15 cents).—This four-gored skirt is an unusually good model. The lines at the front and back are long and graceful, while the side effect is broken to relieve the plainness of the skirt. The special style feature is the novel side yoke. Pleats afford a slight fulness at each side of the front and back panels. Buttons, which are favored this season, can be used as trimming. The model makes a trig, separate skirt, or it can be combined in suit effect. Any of the fall or winter wool materials will be found suitable. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires three and one-quarter yards of forty-four-inch material and measures two and five-eighths yards at the hem.



No. 4229—6 sizes, 22 to 32 inches waist measure.

Models Displaying the Fashionable Lines

No. 4203 (15 cents).

—This smart blouse shows some of the newest style features of the season. While it is not of the kimono type, it has the unique virtue of being seamless at the shoulder—half the front and half the back of the body of the waist being cut in one piece. The sleeve and cuff are cut in one, the cuff rolling back upon the sleeve. This development of the model shows a smart rever of unusual cut. The length of the rever is one of the emphasized fashion features of the season. The pattern also includes a shawl collar, which may be round or square across the shoulders. The long front ends of the collar practically form revers, which, with the waist, cross in surplice fashion just above the waistline. The model can be developed in silks, satins and light-weight wool materials. It combines charmingly with skirt pattern No. 4231. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires three and three-eighths yards of twenty-seven-inch width. Another view will be found on page 47.

No. 4231 (15 cents).

—This dress skirt model of the tunic type is charming in many ways. The tunic is made entirely separate and reaches to about knee depth. It is worn over a complete body

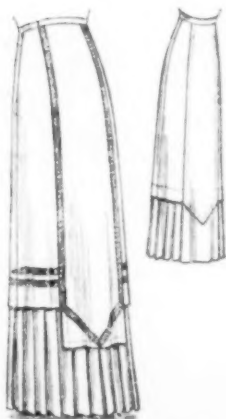


4263, Ladies' Waist

4231, Ladies' Tunic Skirt

4235, Ladies' Dress

(For Other View of 4263 see page 47)



No. 4231—6 sizes, 22 to 32 inches waist measure.

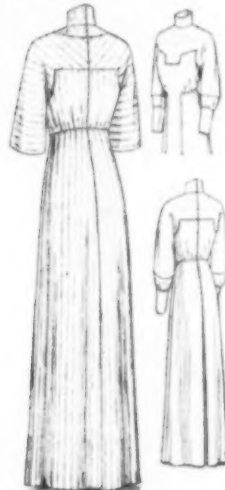
foundation, lengthened by a straight pleated section. The tunic is cut with front and back panels in square effect, but marked for a pointed finish, as preferred. The model can be used as a separate skirt, but com-

bines effectively with waist No. 4203, as illustrated. Light-weight fabrics, such as marquisette, silk, satin (and even chiffon cloth for the tunic), are especially suited to this model. The pattern is cut in six sizes, from twenty-

two to thirty-two inches waist measure. Size twenty-six requires three and three-quarter yards of material forty-four inches wide, and measures three and one-half yards at the hem.

No. 4235 (15 cents).

—This piquant costume lends itself readily to variations of material and coloring. The upper front and back of the waist and the sleeve cap are cut in one piece. The lower front of the waist and the front panel of the skirt are also cut in one piece. The right side gore extends across and completes the lower center-front of the gown—a change from the stereotyped front effect. The sleeve, which is cut at elbow length, may be finished with a chic little puff. The pattern also includes a slender shaped cuff, to give a full length sleeve. Very lovely costume effects can be obtained by different fabric developments. For instance, the upper part of the waist can be made of allover lace, while the rest of the gown can be developed in silk or light-weight wool. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires seven and one-half yards of twenty-seven-inch material. The skirt measures two and three-quarter yards at the hem.



No. 4235—7 sizes, 32 to 44 inches bust measure.

Chic and Effective Designs for October Costumes



4264, Misses' Dress

4250, Misses' Waist or Slip
4228, Misses' Four-Gored Skirt

4244, Misses' Dress

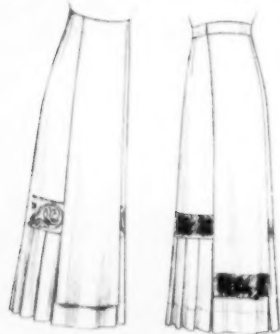
line which fashion decrees this season. Voile, marquise, wool batiste and other light-weight wool fabrics are well adapted to this model. The pattern is cut in five sizes, from fourteen to eighteen years. Size sixteen requires four and one-half yards of material forty-four inches wide. The skirt measures three and one-eighth yards at the hem. Seven-eighths of a yard of contrasting material, twenty-two inches wide, will be required for collar and yokes, and measures three and one-eighth yards at the hem.

No. 4250 (10 cents).—This attractive blouse is of the one-piece variety and is capable of various developments. The front, back and sleeve, which are cut in one piece, can be fashioned from one material, while the collar and V (or round) yoke can be fashioned from lace or net, to simulate a separate guimpe or chemise. A feature that will appeal to the practical woman is the under-arm section of the sleeve, which really serves as a gusset to relieve the strain so often apparent in waists of the kimono type. This waist is charming in any of the silken fabrics. It combines well in costume effect with skirt No. 4228. The pattern is cut in six sizes, from thirteen to eighteen years. Size fifteen requires two and one-eighth yards of material twenty-seven inches wide.

No. 4228 (15 cents).—Some of the most attractive style features of the season are shown in this skirt model for misses and small women. While the front and back gores form the upper part of the skirt proper, they can be allowed to hang from below knee depth in loose panel

(Continued on page 60)

No. 4264 (15 cents).—This charmingly simple dress for misses and small women shows absolutely new fashion features which make the model very desirable. A particular feature is the panel at the front in apron effect, reaching from yoke depth to below the knees, giving the long

No. 4228—5 sizes, 14, 15, 16,
17 and 18 years.No. 4250—6 sizes, 13, 14, 15, 16,
17 and 18 years.

No. 4264—5 sizes, 14, 15, 16, 17 and 18 years.

Piquant Modes for Misses and Small Women

No. 4246 (15 cents).—This smart coat model for misses and small women is very practical for this season of the year, as it can be developed readily in the fall fabrics. The lines of the coat are simple but graceful. The slashed pockets relieve the plainness of the model and give an air of youth and jauntiness. Two styles of collar are given. The strictly tailored type, with collar and lapels, is shown for those who prefer the mannish model. The rolling collar with its less severe lines is given for those who may hesitate to attempt the tailored type. Machine stitching emphasizes the seams, the pockets and the sleeves at cuff depth. When combined with skirt model No. 4248, a very charming costume effect is obtained. The pattern is cut in six sizes, from thirteen to eighteen years. Size fifteen requires two and seven-eighth yards of material thirty-six inches wide.

No. 4248 (15 cents).—This is a very fetching skirt model for misses and small women. One of its best features is the inset piece at each side. This is in the form of two inverted pleats which give to the skirt a little jaunty flare in walking. The inverted pleats, while giving fulness to the bottom of the skirt, do not break the long lines at the sides, as they are stitched part of the way down. In addition to the inset piece with inverted pleats, a corresponding pleat is made in the side gores joining the inset. The model is cut with high waistline, and is also marked for regulation waistline with belt. Combined with coat No. 4246, a modish costume would be obtained. The pattern is cut in five sizes, from fourteen to eighteen years. Size sixteen requires three and one-quarter yards of material thirty-six inches wide, and measures three yards at the bottom.



4246, Misses' Coat

4248, Misses' Six-Gored Skirt with Inset Sections

4260, Misses' Waist

4228, Misses' Four-Gored Skirt

4222, Girls' Dress

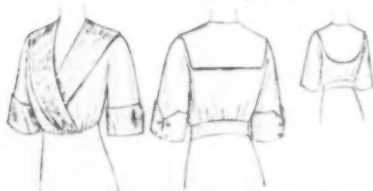
(For Other Views see pages 40, 45 and 49)



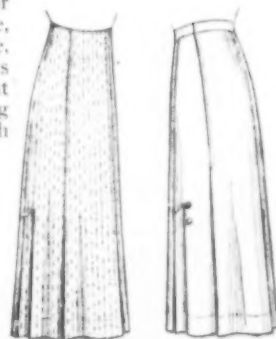
No. 4244—6 sizes, 13, 14, 15, 16, 17 and 18 years.

No. 4260 (10 cents).—This chic little waist for misses and small women is cut in peasant style, combined with several new features. For instance, the surplice effect is quite unique and gives lines distinctly different from the ordinary peasant waist. The long shallow collar of contrasting material is quaint and charming. It can be cut with

(Continued on page 73)



No. 4250—6 sizes, 13, 14, 15, 16, 17 and 18 years.



No. 4248—5 sizes, 14, 15, 16, 17 and 18 years.

Practical Fall Garments for the Growing-ups

No. 4254 (15 cents).—This middy dress for girls is very attractive indeed and is not without new style features. The blouse is to be slipped on over the head. The upper front of blouse and front of sleeve are cut in one piece in very unique effect; also the upper back of blouse and back of sleeve. Both front and back, where they join the body of the blouse, are curved very gracefully and finished with lapped seams. The sailor collar is always popular as a neck-finish, and is of course necessary with this type of dress. The sleeves can be made full or three-quarter length. The under-body of the dress has a small straight pleated skirt. This little model can be developed daintily in either wash material or one of the serges or suitings. The pattern is cut in five sizes, from four to twelve years. Size eight requires for middy blouse one and five-eighths yards; for skirt, one and three-quarter yards of material forty-four inches wide.

No. 4214 (15 cents).—A very attractive child's coat is here shown. The long straight lines of the little garment are very good indeed, and enough fulness is allowed in the body to make it very comfortable for child wear. A Gibson tuck extends well out upon each shoulder and down to the bottom of the coat, both front and back. These tucks give a tailored finish to the coat. A flat collar is provided, as shown in illustration; also a standing collar. Two types of sleeve are given—a bishop sleeve, as shown in illustration and a two-seam regulation coat sleeve. The coat can be developed in any of the fall and winter coat fabrics, such as serges, chevots, suitings, coverts, broadcloths and the like. The pattern is cut in four sizes, from two to eight years. Size four requires one and three-quarter yards of material fifty-four inches wide.

No. 4226 (15 cents).—The girls' coat here shown is very attractive. Even on this little garment, the smart style features of the season are emphasized. The long shawl

collar, which has the square sailor shape at the back, closes at the left side-front well below the waistline. Three buttons and buttonholes mark the fastening. The sleeves are cut in bishop style. The collar, cuffs and buttons can be developed in different materials—coat-satins or velvet always being good. The skirt of the coat is pleated, with the pleats running toward the center-back, where an inverted pleat is thus formed. Suitable materials for this coat will be found among the medium-weight serges, chevots, broadcloths, coverts and suitings generally. The pattern is cut in four sizes, from six to twelve years. Size eight requires two yards of material fifty-four inches wide. For collar and cuffs of contrasting material, one yard of twenty-seven-inch weave will be required.

No. 4218 (15 cents).—The boys' Russian suit with knickerbockers, as shown in this illustration, is very neat and jaunty. The suit can be developed in various materials and color combinations. When checked material is used for the garments, a collar of plain material of matching color is in form. Where plain material is used for the garments, the collar can be of contrasting material and color. The coat is cut on straight but full lines. A smart little pocket at the side-front will delight a boy's heart. The knickerbockers and the under-body are made separately, to be buttoned together. Any of the medium-weight fall suitings and serges are suitable for this model. The pattern is cut in three sizes, two, four and six years. Size four requires two and one-eighth yards of material forty-four inches wide. For collar of contrasting material, three-eighths of a yard of eighteen-inch width will be required.

No. 4234 (15 cents).—A very dainty model is here shown for a girl's dress. A yoke guimpe is also included in the pattern. One-half of the body of the dress and the front panel of skirt are cut in one piece—an unusual and

(Continued on page 89)



4254
Girls' Middy Dress

4214
Child's Coat

4226
Girls' Coat

4218
Boys' Russian Suit

4234, Girls' Dress
with Yoke Guimpe

4236
Girls' Coat Suit

(For Other Views see pages 48 and 49)

Dainty Models for Large and Small Girls

4222
Girls' Dress4220
Child's One-Piece Apron4212
Girls' Dress4216
Child's Dress4224
Girls' Dress4232, Child's Kate Greenaway
or Empire Dress

(For Other Views see pages 34, 48 and 49)

No. 4222 (15 cents).—This girl's dress, having a straight gathered skirt, is very attractive. There are several new style features connected with it that are particularly good. The front and back of yoke, the panel and the sleeve are all cut in one piece. This gives opportunity for charming development in contrasting materials. In the illustration shown, allover embroidery is used in combination with plain material. The gathered skirt is cut on the straight of the goods, which will be considered a decided virtue by the busy mother who includes sewing in her day's routine of work. The sleeve, while cut for full length, is marked for the short sleeve of flowing style. Almost all wash materials are suitable for this model; also some of the light-weight wool materials, such as challie, batiste, albatross and the like. Braid will provide a smart trimming. The pattern is cut in four sizes, from six to twelve years. Size eight requires two and one-half yards of material thirty-six inches wide.

No. 4220 (10 cents).—One of the daintiest and most attractive aprons of the one-piece type ever modeled is here shown. The belt arrangement is unique, yet very simple. The belt is cut in one with the back, slipped through slashes at the side-front, and crossed and buttoned low at the center-front. A button and buttonhole complete the side crossing, and prevent unpleasant slipping of the belt. As shown in illustration, the little garment can be finished with turned-under stitched seams and braid, or a dainty handwork edge can be added if inclination and time permit. Transfer pattern No. 318 is practical for the handwork. Wash materials, such as percale, gingham, dimity and the like, are suitable for the development of this model. The pattern is cut in four sizes, from two to eight years. Size four requires one and three-eighths yards of material thirty-six inches wide.

No. 4212 (15 cents).—This little frock lends itself readily to dressy development. At the same time, with some eliminations a plainer dress can be fashioned. The front yoke and panel are cut in one piece. The side-front, side-back and sleeves are also in one; while the back yoke and back follow a similar plan of cutting. The gathered or pleated skirt is cut on the straight of the material. You can see from the foregoing that the construction of the little garment is simple, but the finished result is dressy and elaborate. The pointed cape attachment may be applied or not, as desired. The sleeves are cut in full length but are marked for the flowing style. A tiny gusset relieves the possible strain at the under-arm intersection. The model can be developed in most of the dainty wash fabrics. The pattern is cut in five sizes, from four to twelve years. Size eight requires three and one-eighth yards of material thirty-six inches wide.

No. 4216 (15 cents).—This little dress is one of the loveliest models of the season. It can be developed in "party" or dressy style, as shown in illustration, and can also be developed in a more simple but no less attractive style. The center-front of body and skirt are cut in one piece, as also are the side-front, side-back and sleeve. The gathered skirt is cut on the straight of the material. This last makes it possible to use medium width embroidery flouncing for the skirt, wider flouncing for the panel front, and narrow flouncing for the bretelles. A back sash of crushed ribbon should end at each side-front at the base of the bretelles, with a *chou* finish. The model can also be developed in plain wash fabrics and in light-weight wool materials, such as challie, albatross, wool batiste and the like. The pattern is cut in four sizes, from two to eight years. Size four requires two and three-eighths yards of material thirty-six inches wide.

(Continued on page 83)

Smart and Practical Models

No. 4219 (15 cents).—This charming wrapper or negligée is capable of development in silk, light-weight wool or dainty wash fabrics, as desired. The front and back of waist and sleeve are cut in one piece style, with a small gusset under the arm. The sleeves are cut or marked for three lengths—full length, with long shaped cuff; three-quarter length, with loose flowing effect; and elbow length with long pointed effect. The waist is finished at the neck either in Dutch round or deep V style, the latter having a large shawl collar. The skirt is planned with gathers at the back or for the habit back, as preferred. It is attached to the waist with lapped stitched seam. Two lengths are given—either sweep or round length. While the wrapper is very attractive with loose trimming, it is also effective when outlined with embroidery. Transfer pattern No. 345 is suitable for this development. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires four and one-half yards of material forty-four inches wide, and measures three yards at the hem.

No. 4230 (10 cents).—This set of ladies' and misses' coat sleeves includes three models—a one-seam sleeve, a large two-seam sleeve, and a small two-seam sleeve. All three styles permit of variations in their development. The large two-seam sleeve is finished with a round cuff and the small two-seam sleeve with a pointed cuff. The one-seam sleeve has a deep straight cuff, ornamented with buttons and simulated buttonholes. The one-seam sleeve emphasizes the loose effect now in vogue. The two-seam sleeves are perhaps more conservative but none the less modish. The sleeves are cut in three sizes—small, medium and large. The amount of material required for each sleeve is printed on the pattern envelope.

No. 4265 (15 cents).—This morning dress emphasizes the fact that a house dress can be not only practical but dainty and attractive. It embodies several new style features. For instance, the loose flowing sleeve, which is shown on gowns of the dressy type, is also planned for in this morning frock. A full length sleeve is provided for in the pattern by the addition of a long, shaped cuff. This long cuff is marked to provide an intermediate or three-quarter sleeve. The dress is closed at the left side front. This makes it easy to slip into and to fasten. The dress may have either round or square neck. Smart pockets are pro-



4219, Ladies' Wrapper

4265, Ladies' Morning Dress



No. 4219—7 sizes, 32 to 44 inches bust meas.

vided, which, by the way, constitute another fashion feature of the season. Two short tucks at the shoulder give the necessary fulness across the bust for a work-day dress, and at the same time are decorated in their effect. The model can be developed attractively in any of the dainty wash materials possessing a little "body." The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires five and one-half yards of material thirty-six inches wide, and measures two and five-eighths yards at the hem.



No. 4230—3 sizes, small, medium and large.



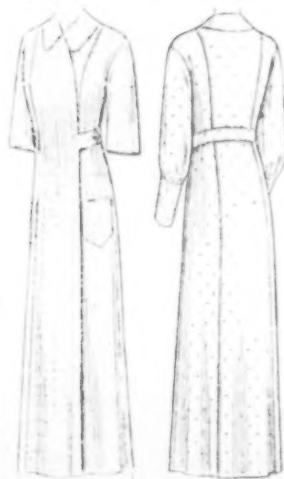
No. 4265—7 sizes, 32 to 44 ins. bust meas.

Useful Designs of Many Types



4249, Ladies' Overall Apron

No. 4249 (15 cents).—This overall apron can be used to completely cover a nice gown when occasion requires, but is also practical for wear as a morning or work gown. If developed as an apron it may be opened from top to bottom and slipped on as a coat, allowing the tab at the left side-front to button over and confine the apron at the waistline. If developed, however, for wear as a work gown, it can be closed and stitched from the bottom up to a point midway between waist and knee. It is cut with rather high V neck with turn-over collar for cool weather wear, but is also marked for the square neck. The sleeve can be made in elbow length and flowing, or in full length with deep shaped cuff. Pockets are provided. The belt raised slightly above the waistline emphasizes the empire effect, which is also good. The model can be developed in percale, gingham, madras or chambray. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires six yards of material thirty-six inches wide.



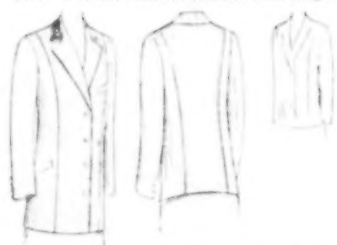
No. 4249 7 sizes, 32 to 44 inches bust measure.



No. 4259 8 sizes, 32 to 46 inches bust measure.



No. 4270 3 sizes, small, medium and large.



No. 4246—6 sizes, 13, 14, 15, 16, 17 and 18 years.

No. 4270 (10 cents).—The three little cap models are very fetching and permit of attractive development in various materials and for various uses. The cap with turned-up brim can be developed into a charming bonnet for motor or rainy-day wear. Natural pongee or rain-proof silk are practical for this model. The little ruffled cap can be made for negligée wear, in one of the allover wash laces. A dainty casing or beading can be applied through which to run wash ribbon drawing strings. For evening or theater wear, the cap can be developed in gold or silver allover net or silk lace. The hood can be made into a fetching motor bonnet or into a not less fetching evening hood. The patterns are cut in three sizes—small, medium and large. See pattern envelope for amount of material, etc., required.

No. 4259 (15 cents).—This Princess combination garment of corset cover and drawers is an exclusive model. Its lines are distinctly French and extremely graceful. Long front gores from the bustline to the hem give the necessary curve at the waist and eliminate any superfluous material about the hips. Long back gores give shapeliness to the upper back of the garment. The model can be developed charmingly with lace and insertion, as shown in illustration. Another trimming might consist of a hand-embroidered edge. For this trimming, Transfer pattern No. 331 is suitable. For an elaborate garment, fine lawn is a dainty material to use. The pattern is cut in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires two and three-eighths yards of material thirty-six inches wide.



4259, Ladies' Princess Combination Corset Cover and Open Drawers

Stylish Modes for Everyday Wear

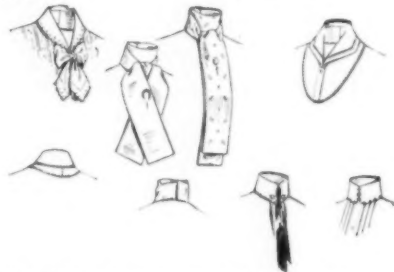


4239, Ladies' Waist
4237, Ladies' Six-Gored Skirt

No. 4239 (15 cents).—This chic little waist model is interesting in many ways and shows several new style features. The side-front, back and sleeve are cut in one piece, giving the kimono cut at the shoulders. This necessitates the use of a tiny gusset at the intersection of under-arms and sleeves, to relieve the strain usually present in this type waist. Two styles are planned for the sleeves. The loose flowing elbow length sleeve is well favored this season. In this development the pointed turn-back cuff is attached. The full length sleeve planned for also shows new fashion features. It is finished at the lower arm with a long straight cuff. A round collar is provided for the upper edge of waist section. In the development here shown, the collar and cuffs are made of contrasting material. The standing collar and yoke are of allover lace. The waist proper can be developed in any of the silk or satin fabrics, or in light-weight wool materials, such as challie, batiste, serge and cloths of a satin finish. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two yards of material forty-four inches wide. For collar and cuffs of contrasting material, seven-eighths of a yard of twenty-seven-inch width will be required.



No. 4239—6 sizes, 32 to 42 inches bust measure.

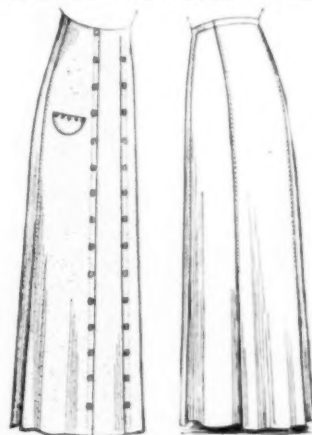


No. 4240—3 sizes, small, medium and large.



No. 4269—6 sizes, 32 to 42 inches bust measure.

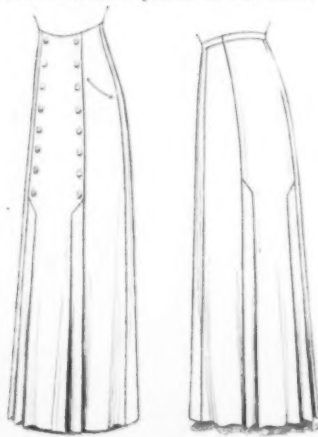
No. 4237 (15 cents).—This graceful six-gored skirt has very smart lines. The gores are finished with tuck seams, stitched well back from the edge. The side-front gores overlap the front panel and are stitched to the edge of the skirt. The other side seams are stitched down only to about knee depth, where a small tuck or pleat is pressed and allowed to flare gently in walking. The skirt is cut with high waistline and marked for regulation waistline with belt. A small pocket at the left side front adds to the smartness of the skirt. The model is good as a separate walking skirt, and particularly effective when combined with waist No. 4239 in costume effect. Buttons, which are popular as a trimming this season, are very good spaced evenly along the tuck seam at each side of the front panel. The skirt may be in round or shorter length. It may be developed in any of the light-weight wool suitings, such as serge, cheviot and the very smart and manish diagonals which have found such favor for outdoor garments of all descriptions. This model lends itself equally well to development in broadcloth, its straight, simple lines adapting themselves gracefully to the needs of this material. It may be combined with any smart waist or coat. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two and seven-eighth yards of material forty-four inches wide, and measures two and one-half yards at the hem.



No. 4237—6 sizes, 22 to 32 inches waist measure.



No. 4255—6 sizes, 32 to 42 inches bust measure.

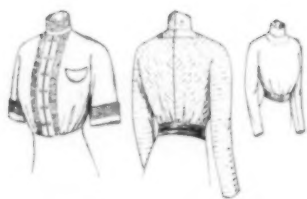


No. 4268—6 sizes, 22 to 32 inches waist measure.

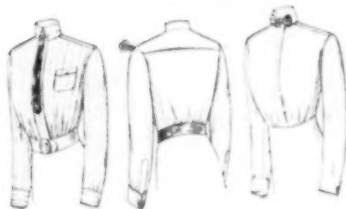


No. 4253—6 sizes, 22 to 32 inches waist measure.

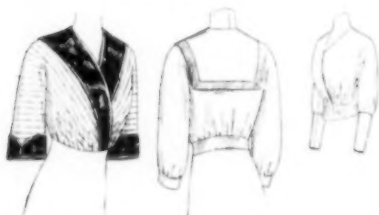
Smart Skirts, Waists and Coats



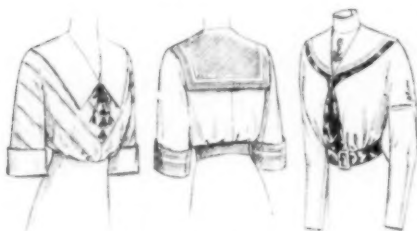
No. 4267—7 sizes, 32 to 44 inches bust measure.



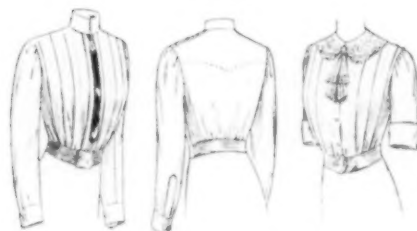
No. 4257—8 sizes, 32 to 46 inches bust measure.



No. 4233—7 sizes, 32 to 44 inches bust measure.



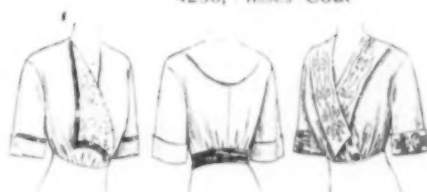
No. 4261—6 sizes, 32 to 42 inches bust measure.



No. 4211—8 sizes, 32 to 46 inches bust measure.



No. 4213—7 sizes, 32 to 44 inches bust measure.



No. 4263—7 sizes, 32 to 44 inches bust measure.

No. 4238 (15 cents).—The misses' coat shown is in two lengths, three-quarters or seven-eighths, or in other words, forty-five and fifty-two inches. The long slender lines of the coat are particularly attractive for a youthful coat. Small women can also take advantage of this smart model. Two styles of collar are shown—the regular conventional collar of tailored finish and the deep pointed shawl collar. Two styles of sleeves are also provided—a large and a small sleeve. The sleeves can be finished plain at the waist, or provided with a turn-back cuff. Large, rather low-placed pockets add to the attractiveness of the coat. They are supposed to fasten with buttons and buttonholes. A little welt pocket (or a make-believe pocket) adds to the finish of the upper left side front. Darts which reach from the shoulder almost to the bustline shape the coat very gracefully across the chest, yet do not take away in the least from the fullness at the bust. Cut in the full length, this is an excellent style for a stormy weather model. It could be developed in cravenette or other rain-proofed material, and could serve both as top coat and rain coat, as occasion demands. Few people realize the actual beauty of the texture of fine cravenette. Any of the fall and winter-weight wool materials, such as serges, cheviots, suitings, coverts and the like can also be developed in this coat model. The pattern is cut in six sizes, from thirteen to eighteen years. Size fifteen requires three and three-eighth yards of material fifty-four inches wide.

As far as one can judge at the present writing, the kimono or one-piece effect, with body of waist and sleeves cut in one, is the favored style. It is also called the peasant type of waist. The style will appeal to the home woman, since the waist is comparatively easy to fashion.



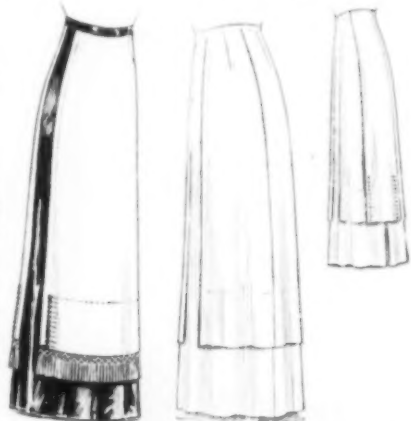
4238, Misses' Coat



No. 4266—6 sizes, 22 to 32 inches waist measure.



No. 4238—6 sizes, 13, 14, 15, 16, 17 and 18 years.



No. 4221—5 sizes, 22 to 30 inches waist measure.

New Miscellaneous Designs



4247, Ladies' Dressing Sacque

the loose bishop type banded in at the wrist. The little slip is as simple as could possibly be planned. The sleeves of the slip are finished in two ways—the bishop sleeve or the straight flowing sleeve, which is so comfortable, if not quite so cozy. The dainty sacque is cut in one piece; that is, the front and back and sleeves are cut in one piece for each half of the jacket. This brings a seam at the center-back, which is rather desirable than otherwise, because of the curved outline of the garment. The collar is square cut at the back and has pointed corners at the front. The bib is quaint in style. It is cut in two sections and buttons at the left side. Very charming little bonnets are also included in the pattern. The dress can be developed in nainsook, fine cambric or lawn, with trimmings of allover embroidery, lace, insertion, etc. The slip should be made preferably of very fine longcloth. The sacque should be made of French or Scotch flannel, albatross, challie or similar light-weight wool material. The bib can be fashioned of wash material, and a separate pad cut for dress protection. The bonnets afford different developments. The pattern is cut in one size only—infant size. The amount of material and trimming required will be found

No. 4247 (15 cents).—This dressing sacque or short negligée is very attractive in cut and shapeliness. Among others, there are two special fashion features emphasized in this model. One is the high waistline which is so favored this season for all styles of garments. The second feature is the peplum effect. While the two portions of the peplum are cut for the high waistline, as shown in illustration, the regulation waistline is also marked. An inverted pleat at the back of the peplum adds a graceful fulness to the garment. A Gibson pleat extends across the shoulders from the front bustline to the base of the waist at the back. The sleeve may be cut elbow length or in full flowing style. A long shaped cuff-piece, added to the flowing sleeve, gives the full-length sleeve when desired. A collar is also provided in the pattern. A simple attractive finish would be to embroider the entire edge of the model. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure, and requires, for size thirty-six, two and three-eighths yards of forty-four inch wide material.



No. 4226—4 sizes, 6, 8, 10 and 12 years.

No. 4252 (15 cents).—This infant's set consists of dress, slip, jacket, bib and bonnets. The individual garments are very dainty and will help the prospective mother materially in completing the baby's outfit. The dress is cut with the front and back in one piece, and the inset yoke of allover embroidery. The sleeves are of



No. 4218—3 sizes, 2, 4 and 6 years.



No. 4247—7 sizes, 32 to 44 inches bust measure.



No. 4252—1 size.

IN LOOKING over the garments for the little folks, one finds the fashion features of the season emphasized as strongly as with the garments for grown-ups. For instance, the square sailor collar is emphasized on the coat that is not of the reefer type. The long shawl collar is also a favorite, crossing over in front in double-breasted style.



No. 4232—4 sizes, 1, 2, 4 and 6 years.



No. 4234—4 sizes, 6, 8, 10 and 12 years.

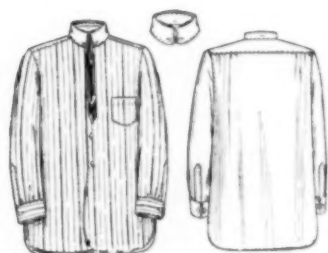


No. 4236—4 sizes, 6, 8, 10 and 12 years.

for Boys, Misses and Children

No. 4242 (15 cents).—This negligée shirt for boys and youths is cut in coat fashion and has other smart style features which will appeal to the youthful masculine mind. The fact that the shirt is cut to open coat fashion will at once make it a favorite—with the boy himself, with the busy mother who fashions the garment, and incidentally with the laundress

who irons it. It is a very simple model but extremely comfortable. The stitched pocket at the side gives the "professional" or trade touch. Two styles of cuff are given. The single cuff is made with double interlining for effective starching. The double or turned-back cuff is made with soft finish and is very popular with the younger set, and considered smart in the extreme. The collar is also planned to match the soft cuffs. It is of the turned-down type and made with soft finish of self material, to be unstarched when laundered. The collar is finished with a small button and buttonhole at each lower corner. Sometimes the buttons are omitted and a large gold or silver safety pin is inserted at the buttonholes and crosses the hanging tie. A garment of this kind is not at all difficult for the home woman to make. In fact, it takes but a comparatively short time. The saving in expense is very material—not only in the actual money outlay, but in the length of time that a home-made shirt will outlast a bought garment. The pattern is cut in nine sizes, from ten to eighteen years. Size fourteen requires two and one-half yards of thirty-six-inch material.



No. 4242—9 sizes, 10, 11, 12, 13, 14, 15, 16, 17 and 18 years.



No. 4254—5 sizes, 4, 6, 8, 10 and 12 years.



No. 4214—4 sizes, 2, 4, 6 and 8 years.



No. 4220—4 sizes, 2, 4, 6 and 8 years.



No. 4212—5 sizes, 4, 6, 8, 10 and 12 years.



No. 4224—4 sizes, 6, 8, 10 and 12 years.



4256, Misses' Middy Blouse

No. 4256 (15 cents).—The misses' middy blouse here shown is also suitable for small women. It is to be slipped on over the head. It is a very popular waist, and is used, not only during the summer season, but for school and informal wear throughout the entire year. The pattern is cut with upper-front and front of sleeve in one piece; also with the upper-back and back of sleeve in one piece. The sleeves are marked for elbow length with double pointed turned-back cuffs. They are also cut full length with a tuck finish at the lower arm and wrist, to give shape to the sleeve. The collar is naturally of the sailor type and cut on square, generous lines. The diagonally placed pocket is also very attractive. The curve of both front and back of yoke is very graceful. The seams of the yoke are stitched down on the outside—a tailored finish. In wash materials, galatea, duck, Indian head and piqué are the favorites, in the order of their mention. Usually the collar is trimmed with narrow wash banding or wash braid. The sleeves as a rule have a chevron on the left sleeve. The middy blouse is slipped over the head and usually worn in absolutely straight lines reaching well down over the hips. It can also be worn as a regular sailor blouse with the ends turned under and drawn in at the waistline. The model may be developed effectively in wool materials, such as serge and cheviot. The pattern is cut in six sizes, from thirteen to eighteen years. Size fifteen requires one and seven-eighths yards of material forty-four inches wide.



No. 4222—4 sizes, 6, 8, 10 and 12 years.



No. 4256—6 sizes, 13, 14, 15, 16, 17 and 18 years.

THE HOME DRESSMAKER

Lesson No. 8—The Tailored Coat

Conducted by MARGARET WHITNEY

Mrs. Whitney will be glad to assist you in the making of any garment. Write to her concerning your difficulty, enclosing a stamped, self-addressed envelope for reply.



WITH the cooler days of October one has more ambition "to do and dare," and you who have "rested up" during the summer season feel now that hardly anything in the sewing line will prove too difficult a task. So many women fear to undertake the making of a coat—why, I cannot tell; for really if one understands sewing at all a plain coat ought to go together almost of itself.

The coat I have selected for this lesson has the shawl collar with a facing of velvet, and is one of this season's simplest and most becoming models. It can be finished in either of the two lengths provided for in the pattern—the longer of which is thirty inches and the shorter twenty-seven inches. I have had it illustrated in the thirty-inch length, for I think most of you will prefer it; if you do not, it is a very easy matter to cut the pattern off at the large circles (●). The pattern given must be ordered by the bust measure, and I want to tell you now, if I have not done so before, that it is very necessary to have your measurement taken each time you buy a new pattern, for your figure may possibly have changed. Be sure to get your correct measure, as all necessary allowance for a coat is taken care of in the making of the pattern, and if you get a larger size it will be more difficult to fit. If, however, you get the exact size you will have little, if any, trouble with the fitting.

I have previously explained the method of altering a coat pattern before cutting the material, but it will doubtless bear repeating: Measure the length of your back from the collar seam to the waistline. In measuring the pattern place the end of tape at seam line perforations in neck edge of center-back piece (lettered B) and measure in line with waistline notches (➤). If there is a difference between your measurement and that of the pattern, alter pattern by slashing two and a half inches above waistline notches and lapping or separating the pattern as much as may be required. The sleeve should be altered in the same way, at the elbow. To measure for the sleeve length—place the end of your tape three-eighths of an inch from the upper edge and measure along the inside seam to small circles at wrist that indicate where the hem turns; now measure your arm where this seam comes, and make any necessary alterations at the curve of elbow in the pattern sections. If the arm is longer or shorter than the sleeve pattern cut across the pattern

at elbow and separate or lap the pieces as much as may be needed to obtain the correct measurements.

I will say here, for the benefit of the woman whose figure is very much out of proportion to the pattern measurements, that it will be safer to cut the garment first in some firm lining material, after making such modifications in the pattern as you think necessary, and fit this lining carefully. Trim the edges and seams to their regular allowance.

Be sure and have the coat material sponged before you use it. If you cannot have it done where you purchase it you can easily do it yourself. I have already given directions for this in my lesson in the March issue, so I need not repeat it here.

If you are sure the pattern is right you may now go ahead with the cutting and use this lining to cut the material from. On the face of the pattern envelope is given the quantity of material required for suitable widths. You will need the same amount of lining material as of the material intended for the coat.

In illustration No. 1, the pattern is laid on a fold of cloth fifty-two inches wide. Be sure to lay each piece so that the nap runs downward. It will help you considerably to study this chart, having it on the table beside you when you lay the pattern out. You will notice the center-front piece (F) with the facing in dotted outline beside it. Outline the pattern of center-front on the cloth with French chalk, remove this piece and turn in or cut off pattern at double circles, then place on material in position where you see facing in dotted outline and pin on material before cutting.

The placing of collar (marked C) on the material also requires explanation. You will see that it will be necessary to place this piece (C) on the single material twice unless you prefer to purchase more material. The correct position for these pieces is shown in illustration No. 1, where the other half of piece (C) is shown in dotted outline. The bias seamless facing for collar may be cut after the collar pieces are joined together at back seam, using the collar itself for a guide in cutting.

When the material has been cut, all the perforations marked carefully with tailor's tacks or chalk, and the notches accurately clipped, the interlining will have to be considered. A coat is no longer stiffened and padded as it used to be, and for this reason you should not use anything that will in any way give that appearance; at the same time, to avoid an untailored appearance in your coat,



Coat, No. 4213 Skirt, No. 4221

a light-weight French canvas is used for interlining. Cut this canvas by the pattern pieces (lettered F and R). For F (front) cut exactly like pattern. For the side-front piece (R) cut the canvas to a point two inches

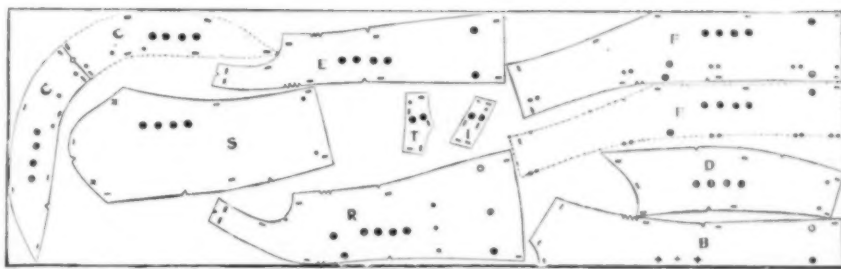


Illustration No. 1—Showing how pattern is laid on material for cutting.

below the armhole and curve downward to the waistline notch (see illustration). Join canvas at front by basting center-front and side-front through seam perforations. Stitch seam, open it and press. Now take haircloth and tack to canvas about an inch from all outer edges, then cut away close to tacking stitches so that it will not in any way be caught into seams when stitched (illustration 2). If you are thin through the shoulders and you think your coat needs further stiffening, I would advise you to cut canvas about two inches wide to fit the side-back piece at armhole, and baste to position. Now turn under the back-edge of center-front of coat-piece (F) at seam perforations and baste. Lap over side-back with notches and edges even, and stitch to position. Turn under and baste the side of center-back piece (B) through seam perforations and baste to side-back (E) with notches and edges even. You may now stitch these lap seams in front and back one-eighth of an inch from edge. Press these seams flat on wrong side with a hot iron applied over a damp cloth.

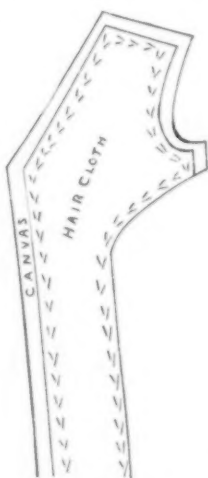


Illustration No. 2—Showing canvas and hair-cloth interlining.

The pockets come next, and great care must be taken with these to insure a neat-looking coat. You had better make the welt pocket first, as this is the most essential one of the three. You can dispense with the lower pockets, but hardly with this upper one in a really up-to-date coat. To finish welt, take the two pieces of material you cut from piece marked (I). Place the right sides together and stitch through seam perforations on all edges except the one having the small circle (●), which indicates the lower front-corner of welt. Trim seams and corners off, turn the pocket on right side, stitch three-eighths of an inch from upper edge and press. For upper pocket cut two pieces of lining about

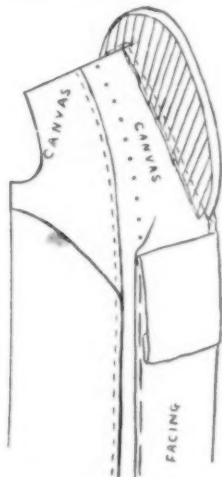


Illustration No. 4—Showing adjustment of collar and facing.

a good idea of the shape of these pocket-linings when finished. Slash through left-front at large circles, insert welt in opening, turn left-front on wrong side and baste welt to lower edge of opening with small circle toward the front. All the seams on the slashed edges should be graduated very carefully from nothing at each corner of opening to a quarter-inch at the centers. Now baste and stitch the other piece of pocket lining to upper edge of opening with seam inside, press with welt over the opening and stitch lining-pieces together at their outer edges, as clearly shown in illustration No. 3. Stitch sides of welt to coat about one-eighth of an inch from the edges.

So you may finish the two laps in the same way as the welt, being careful to make the laps for right and left sides respectively. Cut lower lining for the lower pocket the same shape as for the upper one, but one inch deeper and wider than lower slash markings. Slash through small circles (●), insert finished laps on outside, baste to upper edge of opening with seam on inside. Take a piece of pocket lining and sew upper edge along this seam, then stitch lap, pocket and upper slashed edge in one seam. Baste and stitch other half of pocket lining to lower-half of slash with seam inside; press with lap covering opening and stitch lining pieces together about one-half inch from their outer edges, as shown in illustration No. 3.

With the pockets in place the fronts are ready for the interlining; so place inside the fronts with seams and edges even and baste carefully to position. Baste the shoulder seam through seam perforations with notches and edges even and lapped seam meeting. There may be a difference in the lengths of front and back at this seam. The back should be a trifle longer than the front and you will have to stretch the front to fit, making neck and armhole edges even. Now close the under-arm seams by basting through seam perforations, with notches matching. Try coat on and see that in lapping right front over the left the four large circles which indicate the center-front exactly meet. Any necessary alterations can be made at shoulder and under-arm seams. Remember that the garment is semi-fitting and should not fit the lines of your figure too closely. Slip off the coat and make any necessary alterations in shoulder and under-arm seams by basting; then try on once more. If it fits correctly, stitch these seams. Trim off to three-eighths of an inch and press open. Great care should be taken with the pressing, as in a coat it is one of the most important features and denotes good tailoring. These seams should be opened and clipped slightly, then dampened and pressed on the edge of the board with a hot iron.

The front, neck and lower edges of interlining are now trimmed off at seam perforations, and linen tape—well shrunken—is sewed along these edges to prevent their stretching out of shape. The tape should be a quarter of an inch wide.

Place facing on fronts with right sides together and stitch through seam perforations of front and lower edges, leaving neck and shoulder edges free until collar is placed in position (see illustration No. 4). Now turn facing back on inner side and baste back edge

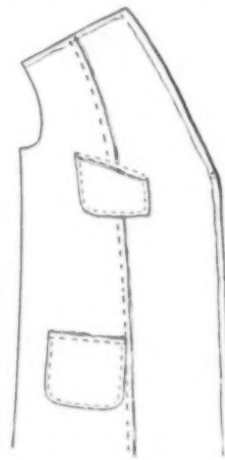


Illustration No. 3—Showing shape of pockets.

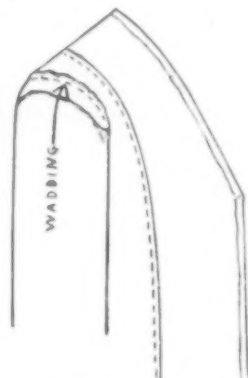


Illustration No. 6—Showing how top of sleeve is wadded.

(Continued on page 70)

Needlework Department

Conducted by Helen Thomas

Miss Thomas will answer any question relating to needlework if a stamped envelope is enclosed. Address all orders for Transfer Patterns to The McCall Company.



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Clam Bouillon	Printanier
Clam Chowder	Tomato
Consommé	Tomato-Okra

Vegetable

Avocado Tomato

Just add hot water, bring to a boil, and serve.



Look for the red-and-white label

JOSEPH CAMPBELL COMPANY
Camden N.J.



"Such as I'm a diner
Here's luck in a black cat
Campbell's Soup for dinner?
What is finer luck than that?"

NO PART of a woman's dress so attracts the eye as a bit of hand-work, whether it be the gaudy bead-decoration of an Indian squaw or delicate embroidery and lace fashioned by the dainty fingers of some industrious white maiden.

The vogue of hand-embroidery for decorating milady's garments is certainly no fad of the moment, but has come to stay with us for a while, anyway, and every woman feels rather behind the age if she have not at least one embroidered frock in her wardrobe.

The illustration on this page is particularly adapted to development in cream white serge, with the eight-inch banding design No. 387 to trim the tunic of the skirt, and the motifs of No. 388 for the corners of the sailor collar.

The work was done in this instance with heavy white silk floss, in satin and outline stitch. If the floss is quite heavy, the work will not need any padding.

In Transfer design No. 383 are shown three braiding motifs that are specially adapted for trimming a coat. Revers, ornaments for the sleeves and for the side of the coat are provided for in this pattern.

In placing the design on the collar and revers, care must be taken to arrange the motifs to just meet at the center-back. The motifs which go on the coat itself should be placed near the lower edge of each front just forward of the under-arm seam. Those for the sleeve should be placed on the upper side just above the hem.

The design may be outlined with soutache, rattail or a twisted silk cord.

Motifs to match Transfer design No. 383 are contained in No. 382—which is not illustrated—and the two combined will furnish a very handsome trimming for a smart suit. There are three motifs in No. 382, each fourteen and a half inches long, and they may be placed one at the center-front of a plain skirt, and the two others of equal distances each side of front.

They could also be arranged on a dressy skirt, wherever they appear to the best advantage. If used to trim with No. 383, they must of course be developed in the same braid.

We have many inquiries for a simple narrow banding, and Transfer design No. 384 very adequately answers these. The design is only an inch wide, and as illustrated was developed with a red silk floss in satin and outline stitch on a gray silk marquisette. It would be an ideal trimming for a waist, between tucks or pleats, and because of its adaptability could readily be adjusted for trimming a round yoke outline. If it is desired to make this design wider this can easily be accomplished by adding one or two parallel lines at each edge. This design could also be used for braiding in soutache or rattail, the oval dots being covered with satin stitch in floss the color of the braid used.

The beautiful Grecian border which is offered in No. 386 is particularly striking in a heavy white mercerized couching cord caught down with black floss.

This trimming had been seen on a white ramié linen but would be quite as effective on black material. If a black-and-white effect is not desired,



Waist, No. 3885—Skirt, No. 4231

Trimmed with Transfer Designs Nos. 387 and 388

lavender in two shades would be lovely, or two shades of a soft green on a white background is also charming. This

of which are very simple and take but little time to complete. Separate waists of voile, chiffon and marquisette are to be as popular as ever this season. For wear with cloth or velvet suits of the same color, they certainly are very satisfactory, both as to comfort and style. Transfer design No. 385 would prove a very effective trimming for such a waist. The trimming band could be placed around the short sleeves of a peasant waist, and also around the yoke. The motifs included in the design could be arranged on the front and shoulders to advantage. This banding would be smart on a tan waist, if developed in two shades of brown, with the outlining done in gold thread. If an entire frock is used the banding could be transferred to the lower edge of a tunic.

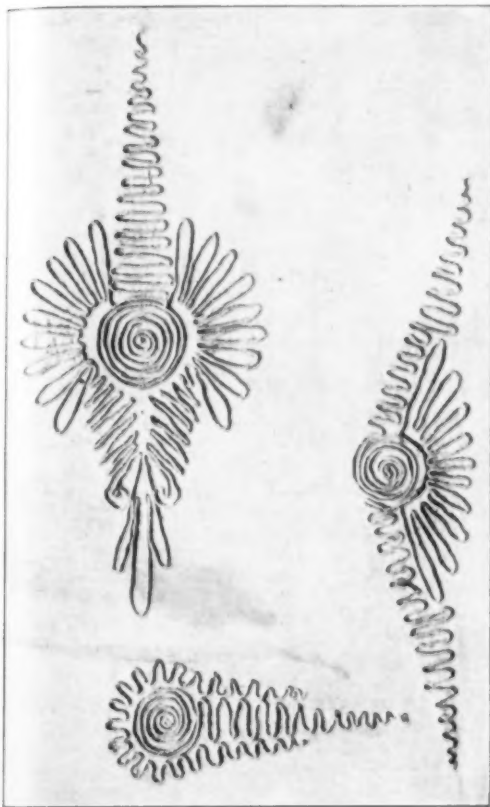
Of course, should you wish to make use of these transfer designs in any other way than for dress trimmings, they can easily be adapted; and a woman who possesses a little ingenuity may, with little trouble, trim a table cover or a couch pillow. The newest couch pillows are of the oblong shape and these are usually embroidered on either monk's or arras cloth with a design at either end, and finished around the edge with a heavy silk or mercerized cord to match the colors of the embroidery. It might be well to give a word of advice here regarding the right sort of needle to use in embroidering.

While some use the usual sewing needle, the majority prefer a long-eyed, or what is called crewel, needle, and these are really best for filo silk or any of the mercerized threads used for embroidering on heavier linen. But whatever needle is used, remember the heavier the thread the larger the eye of the needle should be.

When stamping these designs on any material, use a well heated iron and see that the Kaumagraph does not slip, or the outline will be blurred.

If there is anything in these or any other McCall transfer designs that you do not understand, I will be pleased to advise you if you write and let me know your difficulty. Or if you are undecided as to the selection of a pattern and colors, perhaps I can help you. Please enclose a stamped self-addressed envelope with your inquiry.

A Kaumagraph pattern of any of the above designs may be purchased for ten cents at a McCall pattern agency or will be sent, postpaid, from McCall Company, New York City, if you send ten cents in stamps and your address.

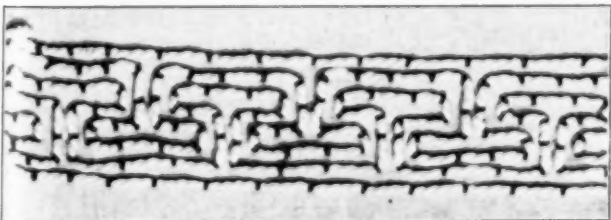


Design No. 383, suitable for coat trimmings

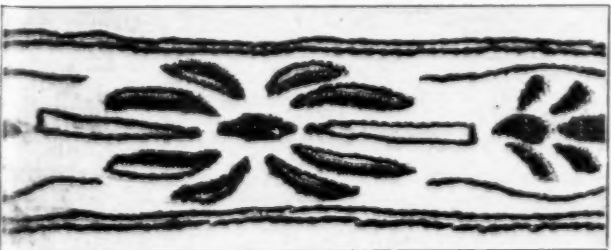
border would also be suitable for a braiding design on account of the continuous lines, which should always be considered when choosing a braiding pattern. It also presents fine possibilities for the popular chain, or the outline stitch, both



Dainty narrow banding design No. 384 in satin and outline stitch



Border design No. 386 in couching



An attractive banding No. 385 with motifs to match



Old Dutch Cleanser

Removes even the dirt you can't see

Large
Sifter-Can
10 cents.



A Word to Housewives from the Standard Oil Company

EVERY woman knows the cleansing qualities of naphtha and benzine. It is impracticable to use either of these for washing clothes, as they are dangerous to handle around the stove.

Parowax is our trade name for pure refined paraffine—another petroleum product, with all the cleansing properties of naphtha and benzine—but with no odor, no taste, no possible danger.

It is so pure you may chew it like gum.

A little Parowax, shaved, and boiled with the clothes and the usual amount of shaved soap, dissolves the grease and dirt and brings the things out fresh and clean.

No hard rubbing; none of the destructive wear of the wash-board.

Parowax saves labor and saves clothes.

It can not injure the daintiest fabric.

A pound package of Parowax contains four cakes—enough for about sixteen boilers of wash.

Parowax costs but little and is sold by grocers, druggists and general dealers everywhere.

We ask you to try Parowax in this week's washing; or to have your laundress try it.



We shall be glad to send you a sample cake free if you will send us your name. Address Dept. 13, 56 New St., New York.

Standard Oil Company
(Incorporated)

Fancy Work Department

NOWHERE does daintiness seem to belong by such special prerogative as among the baby's intimate personal belongings.

Any mother who is at all clever with her needle can have for her little one as beautiful an outfit as can she who spends not her time but her money on the gratification of her ideas for her little one's clothing. Simplicity is the keynote of the most attractive of these little garments. Lace ruffles and plentiful embroidery have given way to fine hem-stitching and pretty hand-worked flower sprays; and it is the delicacy of the work, rather than its elaboration, which makes it desirable.

The newest little frocks are in one piece, and may be laundered with the greatest ease, especially if they are made of cotton crepe, which needs no ironing, being merely pulled into place. This material is particularly adapted to children's frocks, as it is inexpensive, wears well, and at the same time retains its freshness much longer than most wash materials.



No. 10082—BABY KIMONO made on crossbar lustre voile, for development in satin stitch. Pattern stamped on voile, price 25 cents. We pay postage.

A pretty little one-piece dress made of cotton crepe is shown in No. 10083. This is cut from a yard and a half of the material, and has but two seams, one on each side, continuing under the arms in the kimono, or butterfly effect. The square neck and short sleeves are buttonholed at the edges with white embroidery cotton, and this, with the simple vine-design on sleeves and front, forms the only ornamentation. This is a most effective little frock for the baby, and the pattern might easily be made to serve for an older child. If one desires to make up the frock without the embroidery, one may use McCall pattern No. 4080 for a guide in cutting. This pattern may be obtained in three sizes, for two, four and six years.

In 10082 is shown a very attractive little model for an infant's short kimono. Cut in one piece, from a circle of crossbar dimity or similar thin material, bordered with button-hole stitch, or a bias band of plain material, this garment is a dainty accessory for any baby's layette. The little empire wreaths in satin stitch are a pretty addition, though these may be omitted from

the everyday kimonos. For winter wear this pattern may be prettily made of cashmere or French flannel. McCall pattern No. 3730, which is in one size only, might

be used for cutting a little kimono of this type, should one not care for the embroidered design.

France is the home of the loveliest of feminine belongings, and from her we borrow the design for the dainty nightgown case shown in No. 10091. Every little French maiden, as well as every lady of low or high degree, has across the foot of her bed one of these truly exquisite confections, which vary in size from the twenty-two by twelve-inch one shown in the illustration to the large one of four feet by twenty inches, in which the gown may be laid flat, and which lies all the way across the foot of the bed, making a lovely addition to



No. 10083—BABY DRESS made on cotton crepe for development in satin stitch. Pattern stamped on cotton crepe, 27 1/4 inches, price, 50 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

any woman's room. The smaller, more practical ones, and the more attractive of the larger ones are developed in linen, though a pretty fancy for the large case is to have it of figured silk to match the coloring of the room it will help to adorn.

A very lovely one seen in one of the exclusive Fifth Avenue shops was of white china silk, quilted, and tufted with blue embroidery silk, just as our grandmothers used to tuft their down quilts.

The one we picture makes an unusually attractive gift to a friend who travels, or to a bride, for it is of a size which fits easily into a suitcase. Made of fine linen, hand-embroidered in eyelet and satin stitch, holding a small silk or satin sachet, no prettier thing could be added to the list of things which the truly feminine woman loves to have about her.

From Paris, too, has come the graceful fashion of the cordelière bag. This reveals the influence of the *moyen-âge*, which, though it has passed in its effect on frocks and millinery, still leaves its impress on



No. 10091—NIGHTGOWN CASE made on pure imported linen for development in eyelet work and satin stitch. Pattern stamped, price 75 cents, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

the small, smart belongings of the well-dressed woman. The cordelière bag is either quite large, or very small. In the first case it is sometimes, but not always,

worn swung from the shoulders; but the smaller bags are, of course, carried in the hand. No. 10087 shows one of these smart bags with a short cord handle. This is made from heavy brown linen, stencilled in a conventional design, which is followed in simple outline stitch. The border is stamped in king's blue, while the leaves are stencilled in dark green.



No. 10087—HANDBAG made on ecru cloth for development in outline stitch. Pattern stamped, price 25 cents. Pattern stamped and cord for handle, 35 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

in Persian and Indian designs.

In No. 10088 is a very attractive bag, developed in heavy white linen, embroidered in satin stitch with Dutch blue embroidery-cotton in a fleur-de-lis design, and finished with a band of lace braid. This bag has the extremely long cord, in white.

No. 10084 shows a practical one-piece corset cover, cut from a straight piece of sheer nainsook and buttonholed along the upper edge, and around the shoulder straps. The simple embroidery designs are in medallion form, worked in a combination of eyelet and satin stitch. Ribbon is run through embroidered eyelets worked at intervals along the upper edge, and is tied on each shoulder in a pretty bow.

If women would only realize how much more attractive their waists and lingerie may be made by the addition of a few dainty, well-placed bits of hand embroidery, I am sure they would not hesitate to try this fascinating work just because they "have no time." Embroidery takes but little time, and any woman who can sew at all can embellish her belongings with pretty motifs in satin stitch or eyelet, and these are infinitely more distinctive than the yards of ruffled lace and stiff machine-made embroideries which are the hallmark of the ready-made garment. Instead of an edging of lace, try finishing your undergarments



No. 10084—CORSET COVER made on fine quality nainsook for development in eyelet and satin stitch. Pattern stamped, price 40 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

and you will have a piece of lingerie whose beauty and daintiness will more than repay you for the time you spent on it. The buttonholed edging will not tear as lace does, and thus plain embroidered pieces have twice the life of the ordinary lace-trimmed underclothing.

The country bride who longs for a lovely trousseau may make her wedding outfit just as beautiful as that of the girl who spends many hundreds of dollars on her bridal belongings. By spending the same amount for materials that she would invest in the ready-made garments, and then cutting and embroidering them herself, she can have a trousseau at once lovely and unusual. The new one-piece garments have so wonderfully simplified home sewing that women everywhere are at last able to add to their wardrobes dainty things which have heretofore been available only to town dwellers. The McCall embroidery patterns are of infinite assistance to the woman who wishes thus to ornament her lingerie.



No. 10088—HANDBAG made on white basket-cloth with double pocket, for development in satin stitch. Pattern stamped, price 30 cents. Pattern with cord for handle, 40 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

Fancy Work Catalogue Free

AUTUMN EDITION

We have just printed an attractive eight-page catalogue containing all entirely new embroidery designs for shirt waists, corset covers, children's clothes, scarfs, center-pieces etc. All the goods offered in this interesting new catalogue are stamped on excellent material and are guaranteed to give satisfaction.

As the supply of these catalogues is limited, be sure to send a postal request at once. Remember this catalogue is entirely free to every reader of McCall's.

You may obtain any McCall fancy work designs absolutely free as premiums for getting subscribers for McCall's MAGAZINE. The small price of fifty cents a year makes this very easy.

Become a McCall club-raiser. You will be surprised what valuable premiums you can get for a few subscriptions. The premium catalogue contains articles that all women like to have, including jewelry and fancy work.



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There is really no need for much of the headache and nervousness one hears about. A large part of it is the result of faulty living.

Improper table beverages which contain "irritants" contribute much to bodily discomfort, and the cause may be the thing least suspected.

The quick and easy way to relief is to make a change!

If annoyed by ills that mar health and happiness stop using your usual hot table beverages ten days and try well-made

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Dainty Dishes for Luncheon and Tea

By Mrs. Sarah Moore



Rich Designs in Silver Plate

are always to be obtained in **1847 ROGERS BROS.** ware. The Sharon design illustrated here is a handsome pattern with the richness and character of solid silver. Table cutlery in this and other designs is the best to be had if it bears the trade mark

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Spoons, forks and serving pieces of the highest grade are made in the same design as cutlery. Our process of finishing causes the silver to be worked into a firm, hard surface that will stand years of the hardest kind of wear. This process has given **1847 ROGERS BROS.** silverware the well-earned title of

"Silver Plate that Wears"

Guaranteed by the largest makers in the world. Sold by leading dealers. Send for illustrated catalogue "K-45."

MERIDEN BRITANNIA CO.
(International Silver Co., Successor)

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NEW YORK
SAN FRANCISCO

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I HAVE given here some new and varied recipes which will be suitable for either supper or luncheon.

Housekeepers are always glad to learn of new and easily made dishes for these two meals. If the directions given in the recipes are followed carefully the results are sure to be satisfactory.

CHICKEN AND OYSTER PIE.—Put into a baking-dish one tablespoonful of butter that has been melted, scatter over it a quarter of a cupful of cracker crumbs; add a layer of chopped cold chicken, and then a layer of oysters; season with salt, pepper and butter and then cover with layer of bread or cracker crumbs. Alternate in this way until the dish is full; adding a little seasoning to each layer. Pour over the whole the oyster liquor, which has had added to it a well beaten egg and one cupful of milk. Bake one hour, then serve.

BAKED OYSTERS.—Cut some stale bread in thin slices and butter. Moisten with oyster liquor and fit them into cups or casseroles. Put in the oysters, adding a little pepper and bits of butter. Put the dishes in a baking pan and cover the top with a sheet of tin or heavy paper, and place in hot oven. The oysters will cook in eight or nine minutes; when the edges begin to ruffle they are done. Before taking from the oven, sprinkle the oysters lightly with salt, replace the cover and let them remain a moment longer, then serve immediately.

TONGUE TOAST.—Mince some cold boiled tongue very fine. Mix it with some cream and the beaten yolk of an egg and let it simmer over the fire a short time. Remove the crust from slices of toast,



FRICASEED EGGS

butter and lay them in a flat dish that has been heated. Cover with the tongue and serve.

BREADED TONGUE.—Remove the skin from a cold boiled beef tongue, cut into neat slices and roll first in beaten egg, then in fine breadcrumbs. Fry until nicely browned and serve hot with tomato sauce.

CHICKEN OR TURKEY CASSEROLE.—Cook one cupful of rice in salted boiling water until tender; drain in a colander and line the bottom and sides of a mold with it, reserving enough to cover the top. Chop

one pint of cold chicken or turkey quite fine and season it, adding a pinch of thyme, one tablespoonful of finely minced onion, one well beaten egg and one cupful of fine breadcrumbs. Add sufficient gravy to moisten, and press it in the center of the mold. Spread the remainder of the rice over the top and steam for one hour. Turn out carefully on a heated dish and serve with tomato or oyster sauce.

CHICKEN OR TURKEY NESTS.—Cook for five minutes one tablespoonful of minced onion in two tablespoonfuls of butter, then add two tablespoonfuls of flour and one cupful of gravy or stock. Simmer for a few minutes until quite

thick and smooth and season to taste. Strain and add two cupfuls of chicken or turkey, cut in small pieces and let it get quite hot before turning out on a buttered platter. Make a few nest-like depressions in it and drop in each a few fine oysters, season and sprinkle buttered crumbs over all. Place in a hot oven and let



BREADED TONGUE

remain until the oysters begin to curl.

SALMON SCALLOPS.—These can be prepared from cold baked, boiled or canned salmon. To four cupfuls of finely-chopped fish, add two well-beaten eggs, three tablespoonfuls of melted butter, the crumbs of a small slice of bread, one tablespoonful of chopped parsley and pepper and salt to taste. Mix thoroughly and fill scallop shells or patty pans with the mixture; sprinkle with finely sifted breadcrumbs and bake for a few minutes in a quick oven until a light brown. Serve in the pans in which they are baked.

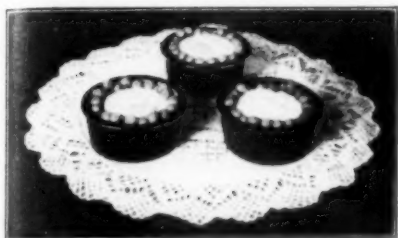
LIVER A LA DELMONICO.—Make a sauce of two tablespoonfuls of butter, two of flour, one cupful of bouillon, one cupful of cream, the yolk of an egg and a seasoning of salt, a very little nutmeg and one tablespoonful of lemon juice. Add to this a little Worcester sauce and one-fourth teaspoonful of paprika and two cupfuls of cooked calf's liver cut in small pieces. Let it boil and then add one teaspoonful of sherry and serve on toast. If not approved of, the wine can be omitted. It is very good without it.

SARDINE OMELET.—Skin and bone half a dozen sardines; melt a little butter in a pan and fry them lightly for one minute. Prepare an omelet mixture and cook it in the ordinary way, and when ready to be folded over, lay the fish neatly in the center, season with pepper and salt, and finish as usual. Serve at once on a heated dish and scatter some finely chopped parsley over the omelet. Garnish with olives and sprigs of parsley.

SWEETBREADS IMPERIAL.—Parboil a large pair of sweetbreads in slightly salted water about twenty minutes. When done cut in pieces and add a large lump of butter, two tablespoonfuls of cracker dust and one beaten egg. Melt a fourth of a glass of currant jelly and add a small wineglassful of port wine; also a little salt and

pepper. Fill little ramequins that have been well buttered. Sprinkle with Parmesan cheese and bake a delicate brown in a moderate oven. Garnish with parsley and slices of lemon.

APPLES A LA FRANCAISE.—Pare some sour apples, cut in halves crosswise and remove the cores. Cook in a light syrup



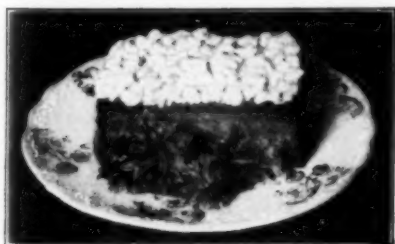
POACHED EGGS IN RAMEQUINS

(one cupful of sugar to one of water) taking care to retain the shape. Drain the apples, and set each half on a round of stale sponge cake, sprinkled lightly with orange juice, and spread with marmalade. Cover the apple with a meringue or boiled frosting, sprinkle with sugar and chopped almonds, and set in the oven to brown delicately. Serve hot or cold.

FRICASSEED EGGS.—Hard boil the required number of eggs, remove the shells and cut in quarters. Melt two tablespoonfuls of butter in a saucepan, stir in two tablespoonfuls of flour and add gradually a cupful of thin cream and a little good stock to flavor it. Stir until smooth and thick, seasoning to taste with salt and pepper. Place the eggs in this sauce until thoroughly heated and serve at once in oblong toast cases. Garnish with minced hard-boiled egg and parsley.

POACHED EGGS EN RAMEQUINS.—Heat a number of small ramequins and partly fill with nicely seasoned green peas. Have ready the required number of eggs, carefully poached; place one in each dish, add enough peas to completely fill them, and serve at once with white sauce.

FAIRY FRITTERS.—Heat one gill of milk and add half a tablespoonful of butter and a pinch of salt. When it boils mix four ounces of corn starch with on gill of cold milk and pour it into the boiling milk; stir quickly till it forms a paste and loosens from the bottom of the saucepan. Remove from the fire and let it cool off a minute, then add four eggs one at a time, stirring a few minutes between each one. When the eggs have been well mixed with the paste, beat it five minutes. Drop this with



TONGUE SQUARES

a teaspoon in hot fat, only a few at a time, as they swell considerably. Serve with wine or fruit sauce.

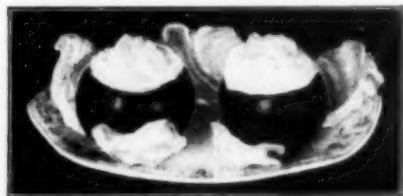
TONGUE SQUARES.—Mince fine any leftover bits of boiled tongue, season with salt, pepper and a dash of mustard, and moisten with butter. Spread on tiny

squares of toast, sprinkle with the sifted yolk of a hard-boiled egg, and garnish with tiny lettuce leaves. If desired, these squares may be heated in the oven a few minutes before serving.

ORANGE FRITTERS.—Beat the yolks of four eggs with four tablespoonfuls of sugar until lemon colored and thick. Stir into this the juice of half a lemon and flour to thicken like a batter. Add the stiffly beaten whites and dip in one slice of orange at a time. Take up with a large kitchen spoon and fry a golden brown in butter or drippings. Sprinkle with powdered sugar on top when serving.

BANANA FLUFF.—This makes a delicious filling for charlotte russe cases. Cut seven bananas into slices, sprinkle with lemon juice and shredded cocoanut, and stand the dish containing them on ice for an hour. Then push the fruit through a fruit press, and season with a cupful of powdered sugar, except for a large tablespoonful which must be kept out. Fold into the mixture the stiffly beaten whites of the four eggs and turn into a freezer. As soon as it begins to turn hard, open the can and add half a pint of cream that has been whipped stiff. Freeze until of the consistency of mush.

APPLE CUPS.—Take ripe, red apples, cut a piece off from the stem end, remove the cores and scoop out as much as possible of the inside of the apple without breaking the skin. Cook half a cupful of sugar with one cupful of water, and



CANTON APPLES

while still hot add a few clean, rose geranium leaves, which have been thoroughly washed, and the pieces of apple pulp. Where the syrup is cold add a couple of peaches sliced in small pieces and the juice of one lemon. Have apples and syrup very cold, then fill the apple cups with the mixture and serve as first course at luncheon.

CANTON APPLES.—Choose fine red apples, rather tart in flavor, and scoop out to form shells. Dice the pulp, sprinkling with lemon juice to prevent discoloration, add an equal quantity of broken pecan meats and for each apple allow a tablespoonful of finely shredded preserved ginger. Mix well, heap in the polished apple shells and top with whipped cream mayonnaise. Garnish with tiny leaves of lettuce.

Perhaps these dishes may seem rather unusual to be served at afternoon tea, but since many hostesses have, with a view to economy, made this function their principal mode of entertaining, it has grown in importance, and quite come to take a prominent place in cookery consideration. The Sunday evening tea, especially when the home woman does not care to arrange an elaborate meal, is an ideal occasion for the appearance of these dainty and delicious little dishes. They are temptingly simple of construction, and if served on fine china, prettily garnished, make a more than attractive addition to the tea-table.



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Preserving Grapes for Winter Use

By Mary Catherwood

RIPE grapes are not in their perfection till late September, but jellies are best when prepared from the green or partly ripe fruit, and even jams and preserves call for fruit in the first stage of ripeness. Many of the dainties for cold weather use should be prepared in late August or early September.

The wild grape, like many other products of nature, yields a singularly rich flavor that renders it especially desirable for the making of jellies, jams and the like. Wherever it is found it may well be regarded as a treasure. In its ripe state it can be substituted for the cultivated grape in any recipe. In its green or half-ripe state it makes jelly of the most delectable sort. The grapes picked when quite green will yield a pale-green jelly; in the half-ripe state they produce a jelly that is pinkish in tone and somewhat different in flavor.

WILD GRAPE JELLY.—Strip the grapes from the stems and put them in a large stone jar, or in one of agateware or aluminum. Place the vessel in a larger one containing water and set it over the fire where the grapes will heat slowly. Stir from time to time with a wooden spoon. Metal is to be avoided in the cooking of fruits. Let the grapes steam until thoroughly crushed, which will require several hours. When well broken stir thoroughly and pour into a jelly bag made of double cheesecloth. Hang the bag on a nail and let it drip into a clean kettle until all the juice is extracted—a process which will require many hours, for which reason it is well to let the dripping go on during the night. Measure the juice, and for every quart allow a quart of granulated sugar. Strain the juice through flannel, put into the preserving kettle, and let heat slowly and boil for twenty minutes, skimming carefully every little while. Spread the sugar out on platters and stand them in the oven to become thoroughly heated. At the end of the twenty minutes add the hot sugar to the boiling juice. Stand it where it will remain hot without boiling until the sugar is dissolved. Let boil up once, then pour into heated jelly glasses and set them aside until firm. Cover with paraffin and screw on the lids.

GREEN GRAPE CATSUP.—The flavor of the wild grape is especially well suited to the relishes to be eaten with meat and game. For catsup the grapes are at their best when they begin to change color. Strip off from the stems, weigh, rinse with clear cold water and place over the fire in a preserving kettle. For every pound of grapes allow half a pound of sugar, and for every six pounds one pint of the best vinegar, two teaspoonfuls of ground cinnamon, two of cloves and one ounce of mace and one of allspice, one teaspoonful of salt and half a teaspoonful of cayenne pepper. Add the vinegar to the grapes in the preserving kettle and let stew slowly until well broken, then pass through a fruit press which will retain only the seeds and skins. Return the pulp to the kettle, add the spices and let boil very slowly until the thickness of ordinary catsup is obtained. Fill into well-heated bottles and seal air-tight.

WILD GRAPE MARMALADE.—Marmalade is one of the easiest of all sweets to prepare. It can be made from any good cultivated grape, but the wild grape marmalade has a peculiar piquancy. As the process of making is the same, one recipe will answer for the grapes of the roadside and those of the cultivated vineyard. Stem them carefully and weigh. Rinse and separate the skins from the pulp, placing them in different kettles. Stew the skins in a very little water until tender. Stand the kettle containing the pulps over the fire, and when the boiling point is reached, pass them through a colander to remove the seeds. Add the skins and measure. For every cupful allow two-thirds of a cup of granulated sugar. Put all together in a kettle over the fire and boil rapidly for twenty minutes, stirring occasionally. Pour into heated jars immediately upon removing from the fire. Let stand until cold and pour melted paraffin over the top and cover tightly.

SPICED GRAPES.—Spiced grapes can always be depended upon to make a delicious and welcome addition either to the dinner or supper table. Good Concord grapes are the best for the purpose, and for every pound weigh half a pound of sugar. For every four pounds, allow one pint of vinegar, two tablespoonfuls of ground cinnamon, one tablespoonful of ground cloves, one teaspoonful of salt and one of pepper. Remove the skins and cook until tender in a very little water. Put the pulps and juice over the fire, and when boiling hot pass through a colander. Return to the fire and add the sugar, vinegar and spices together with the cooked skins and the water in which they were boiled. Stew gently until the grapes thicken like jam when cold. Pack in jelly glasses, and when cold cover with melted paraffin or with paper dipped in brandy. Screw on the lids.

GRAPE CHUTNEY.—Chutney made from partly ripe grapes makes one of the best variations of that favorite relish. For this purpose one may use either wild grapes or the familiar Concord, but there is a peculiar richness and quality about the wild fruit that is not to be equalled by any other sort. Choose large grapes that are just turning, seed them and measure. Pare and chop an equal quantity of green apples, and to two quarts of the grapes allow two cupfuls of seeded raisins, one pint of sugar, one heaping teaspoonful of salt and one of paprika, one cupful of lemon juice and one of vinegar. Add to the fruit, with one ounce of mustard mixed to a smooth paste with a little of the vinegar, and one ounce of stemmed ginger. Mix thoroughly and let stand overnight in a porcelain kettle. In the morning cook steadily, but very gently for six hours, stirring from the bottom every little while to prevent scorching. Pack into small glass jars or wide-mouthed bottles. Let stand for at least two months before serving. For the cooking use either an aluminum vessel or an old-fashioned one of earthenware or of iron with porcelain lining, for such utensils mean little danger of burning.

The Season's Smartest Neckwear

(Continued from page 25)

wants to be up to the moment, for the shapes of these collars are very different this season from those of previous years. One of the very newest and most novel shaping is shown in the third illustration. This is what is known as the hood sailor collar, the name suggested by the point in the back, instead of the conventional square shaping.

This collar also emphasizes another novelty of the season—colored embroidery. In this hood-shaped collar the embroidery is mostly all done in tones of blue. The leaves are worked solid in blue, while the stems are outlined. The flowers are worked in French knots, the part nearest the leaves in blue, while the outer dots of the flower are white French knots. The finish around the outline of the collar is quite simple—just an insertion and edge of Cluny lace.

Immediately below this collar is a little neck decoration of black velvet, fashionable for present wear when the frock is cut low at the neck. At the center is a rose formed of flat gold braid wound round and round so as to form a full rose. Around this are placed six little roses made of several shades of pink ribbon with a couple of French knots forming the center. Beyond this is green ribbon stitched in shell stitch to represent the leaves. At each side of the neckband are four little gold roses formed of the braid standing on its side. These roses are not too full, and are placed at regular intervals.

No. 4 illustrates an effective jabot which may be worn with almost any style collar, combining both hand embroidery and Irish crochet lace. The work of the embroidery is done with such beautiful precision as to make the ordinary embroiderer gaze at it in awe and admiration. Beyond its scalloped edge is a narrow gathered Valenciennes lace. The lower jabot is of the same fine batiste with a baby frish edge in star design showing a very different effect from the raised rose in the previous neckpiece. Above a narrow band of the batiste is an Irish crochet insertion of generous width; then the entire outline is finished with the conventional Irish crochet scallop.

Another of the little neck ornaments favored at

present is shown in No. 5. It is composed of two rather long ends and one loop of broad green velvet ribbon. Above this is a buckle made by hand. It has two rows of pearl beads for the outline, while the center is filled in with simple ribbon roses. These are made of narrow ribbon, the roses rather open in shape, similar to wild roses. The center one is pink, while a rose at each side of this is white. All three have yellow French knots for the centers.

Still another of these hand-made rose decorations, one which fastens around the neck, is shown in the sixth illustration. This may be worn with a frock low at the neck or with a lingerie blouse or dress with a stock collar. A plain band of black velvet ribbon fits the neck, and from this hangs the velvet ends and rose decoration. The large rose made of satin, pink, yellow or other light color, has a little green at the back to represent leaves. This is placed

directly at the center of the front, and from this is suspended three velvet ribbon ends, pointed and ornamented with a pink rosebud with green satin calyx. Half way up on each of these ends are two leaves shaped from the green satin.

A very dainty jabot to be worn with shirt waist and standing collar is shown next. This has the lower part embroidered by hand in a simple design, partly eyelet and partly solid. Two revers formed of rows of Valenciennes insertion are one of the season's novelties. These are laid on plain over the pleated embroidered piece, which is finished on the lower edge with an insertion and edge of lace.

All of the designs illustrated are extremely easy to copy at home, and the woman who is the least bit ingenious can add much to the attraction and smartness of her costumes by the simple addition of some of these pretty accessories.

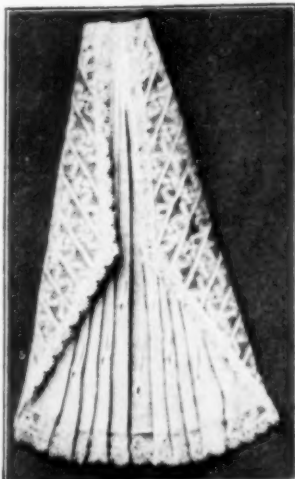
The bits of lace left from the making of the summer frocks, with odds and ends of ribbon, may, with a few clever stitches, be almost magically turned into the attractive novelties which every woman longs to own, and has perhaps sighed over in the shops without realizing that she could, if she would, make and own similar ones herself.



No. 5



No. 6



No. 7



You Can Make Clothes Last Twice as Long

No longer are old and faded dresses relegated to the rag bag—at least not by the practical housewife. Instead, she seeks the near-by shop for those dyes which never fail to give new life and beauty to every material. She asks for, and insists upon, *Diamond Dyes*.

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REMEMBER: To get the *best possible results* in coloring Cotton, Linen or Mixed Goods, use the *Diamond Dyes made especially for Cotton, Linen or Mixed Goods*.

AND REMEMBER: to get the best possible results in coloring Wool or Silk, use the *Diamond Dyes made especially for Wool or Silk*.

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*"Oh, the half-forgot days of crinoline frocks
When Cupid oft hid in a gay bonnet box"*

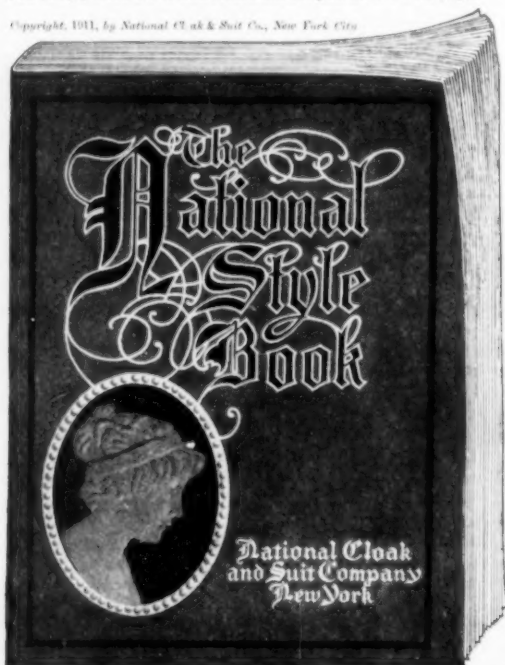
Half-forgot days—yes, and half remembered. Forgotten the crinoline from our fashions of today, but carefully preserved, as in lavender, the exquisite conceits of various pretty periods, and charmingly indeed they are wrought into our present day styles.

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But Cupid's hiding place of the present day, Fashion's own repository, the very home of style and beauty for you, is the "NATIONAL" Style Book. To know Fashion's story complete, to see and know all the new styles in all kinds of apparel, you simply need fill in and return the coupon on the next page.

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A Mexican Doll Maker

Life is not a burden to anyone in Cuernavaca. The natives converse in soft musical tones and go quietly about their several ways. The plazas and public markets afford agreeable meeting-places and serve as an open-air social rendezvous for all classes. Military and native bands play each evening in one of the plazas, fiestas are of frequent occurrence, and the air is filled with the seductive fragrance of roses, jasmine and orange blossoms.

Every home, however humble, has its little patio and a wealth of sunshine and flowers. The domestic life is ideal. A very pretty custom obtains on Sunday evenings and festivals, on which occasions the village maidens promenade around the plaza, writes Russell Hastings Millward in the *Geographic Magazine*. They usually take the inside turn, strolling in one direction, while the "novios" or village beaux, take the outside turn, in an opposite direction, and in this manner face each other at all times. It is not customary for a Mexican maiden to go about unless attended by some member of her family, and it is most amusing to witness the small brother, when pressed into service as an unwilling escort, trudging along hand in hand with his laughing, bright-eyed sister.

The town is unique in another respect; it is the home of Isabel Belaunsaran, maker of the smallest dolls in the world. She is called "Queen of the Needle" and is most affectionately regarded by all the natives of the village. They will tell you that no cleverer Mexican Indian maiden has ever been known, and that she has restored a certain style of needlework long supposed to have been lost. Besides the more serious work of embroidering a number of costly and pretentious pieces, Isabel makes these diminutive dolls, which in both point of construction and design are the most remarkable in the world.

The operation of making consists in forming a tiny framework of wire barely three-fourths of an inch in length and winding the same with many turns of silk thread. After the frame has been properly formed it is ready for dressing. The clothing is cut according to the character of the doll and fitted carefully about the small figure. The most difficult work, that of embroidering, is then begun. With a needle that can scarcely be held in the fingers and the finest of silk threads, various designs are actually embroidered on the clothing, and so cleverly is the work executed that even through a powerful magnifying glass the details of the design appear to be perfect.

After dressing the figure it is necessary to add the hair, and what is undoubtedly an example of the tiniest and most marvelous hairdressing known is then performed on each doll. Even to the details of the braids and ribbons the work is completely carried out. The eyes, nose, mouth, hands and feet are then formed, and the doll is ready to be placed on sale in the village shop.

On account of their daintiness, exquisite coloring, design and workmanship, these dolls find at all times a ready sale at the ridiculously low price of twenty-five cents each. But two hours are required to make each doll, so it can readily be imagined just how rapidly the work must be done, although the finished product shows no signs other than those of artistic skill and extreme patience. By working steadily for ten hours the sum of one dollar and twenty-five cents may

he earned—less than that paid for the same period of time to an ordinary day laborer in the United States for work of the crudest kind. So constantly has the little maiden used her eyes that she is beginning to lose her sight.

The dancing-girl dolls are particularly attractive. Miniature roses are embroidered on their dresses and hung about the shoulders. Ornaments are arranged in the hair, and the tiny limbs are formed in graceful and lifelike attitudes of dancing.

The costume of the matador doll is gaily embroidered in colors and its hair dressed in Spanish style, including the conventional cue. Slippers are added, a sword and muleta are placed in the hands, and the manikin bullfighter is ready to enter the ring, so far as miniature details of dress and equipment are concerned.

It is difficult to believe that human hands could have fashioned such wonderful little figures. A photograph cannot do justice to the coloring and execution, and it is only after they have been examined carefully through a magnifying glass that they can be fully appreciated.

The first dolls of this kind made by Isabel were secured by several of the royal families. They were also included in many private collections, where they are always greatly admired.

Discarding the Knife

Discussing international marriages, Senator Tillman said humorously at a dinner in Washington, according to the *Washington Star*:

"Think, too, of the queer foreign manners. They knot their napkins about their necks, you know, like bibs.

"They say that a Czech nobleman a short time after his marriage with a Chicago heiress appeared at the club with his face covered with scars.

"Dear me, count!" cried a friend. "Your face! Dueling again! Don't you know that your life is more valuable now?"

"Ah, no, count," the other answered, touching his torn countenance gravely. "I have not been dueling. It is my American wife. She insists on my eating with a fork."—Grand Rapids Daily News.

The Kind Firemen Wear

Little Arlene was familiar with the appearance of the garden hose at home, says Lippincott's, but when she observed a line of fire-hose, with its great length and bulk, lying in serpent-like distortion in the street, she immediately inquired what it was. Her mother replied that it was firemen's hose, and the child went on watching the fire.

In the meantime two additional fire companies dashed up, and these newly arrived fire-fighters were carrying their respective lines toward the burning building, when little Arlene spied them.

"O mamma," she cried, craning her neck out of the crowd, "here come more firemen, dragging their hosiery behind them!"

The Difference

George Ade, the brilliant American satirist, delights in satirizing marriage, and at a recent address at a banquet said:

"Take it from me, a bachelor, the only difference between war and matrimony is that in one fighting takes place during the engagement and in the other some time afterward."—Exchange.



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Keeping the Hair Healthy

By Mrs. C. C. Mitchell

THERE is no time of the year when the hair requires more attention than at the present. No matter how one has spent the summer—whether at the mountains, seashore or at home—one must of necessity have exposed the hair more or less to the sun, and, no doubt it has become faded and lost much of its luster. Nearly as much attention should be given to the preservation of one's hair as to the selection of one's gowns, for a luxuriant growth of hair is certainly to be envied. If your hair has become faded by exposure to the sun, probably it is also very dry, and the scalp should be so treated as to bring back as quickly as possible the former healthy condition.

In treating the scalp for dryness use olive oil. Put a small quantity of the oil in a saucer. Use a very small brush (a child's tooth-brush is good for this purpose). Before applying the oil to the roots, all tangles must be removed and the hair divided into two parts. Into the parting line a little oil is rubbed, using the finger tips only. Then another clear line close to the first is made, and the operation is repeated until the whole scalp has been covered. Do not apply more than the scalp will readily absorb. One application two or three times a week is sufficient. You will find that this application of olive oil, besides neutralizing the condition of dryness and making the hair easier to handle, has the added virtue of tonic properties, and if it is massaged into the scalp beneficial results will be pronounced. A little vaseline—a very, very little on the tip of each finger—rubbed carefully into the scalp twice or three times a week is also beneficial to dry hair.

While the sun fades the hair and it loses its gloss and brightness, yet oftentimes it is because the roots are improperly nourished, and the scalp is drawn too tight for perfect circulation. Vigorous scalp massage and a tonic are generally all that is necessary to restore health to the hair.

Here is the recipe for the tonic: Castor oil, one-half pint; pure alcohol, one-half ounce; tincture of cantharides, one-half ounce; oil of bergamot, two grams.



THE ENGLISHWOMAN POLISHES HER HAIR WITH A SILK HANDKERCHIEF

The tonic is applied in the same way as the oil. Massage your scalp thoroughly every night until it feels flexible and glowing. Five minutes of this simple treatment cannot fail to do good.

A thorough brushing every night will also bring the life back to the roots. Brushing has a threefold purpose—to cleanse the hair of dust and flying particles which have accumulated during the day, to distribute the natural oil, thus making the hair glossy, and to stimulate the circulation. Brushing the hair is more than just



THE KID CURLERS MAY BE CONCEALED BENEATH A DAINTY CAP

drawing a few bristles over the surface hair. Bristles should be stiff enough to penetrate through the hair to the scalp, creating a sense of friction, but *not* irritation. They are then drawn through and downward until the ends of the hair are reached. To brush the hair most effectively, the head should be held down sideways, and the brush drawn through, describing a circle from the head. Such strokes should be repeated at least fifty times, or until the scalp is in a glow. The process is a tiresome one, but the fact remains that such care more than repays the effort expended. Of course, when the hair is unusually soft and fine, it is necessary to use caution in brushing it. Such hair may be brushed less vigorously, and yet show good results. The Englishwoman, for instance, often polishes her hair with a silk handkerchief, using the brush with discretion.

Premature grayness not infrequently comes from excessive scalp dryness. Not much good is done to the scalp by brushing all the hair at once. It should be divided into sections, making a part in the middle of the head. Each portion must then be subdivided into quarters, and by this method the tips of the bristles will go through to the scalp surface, stimulating circulation. One need not be worried if in brushing the hair considerable loose hair clings to the brush, for this is natural, as there is a constant shedding of hair after one has attained maturity. You can readily decide for yourself if the hair which is coming out each day is healthy or

not, by drawing a single hair between the thumb and forefinger, and if you detect a very slight thickness at the tip end, it is an indication that the hair is dead. Then some treatment should be followed that will prevent such hair from falling. Singeing is one of the best ways of treating hair in this condition, as it has become impoverished and not normal. The process of singeing checks the invisible bleeding at the ends, and then the natural nourishment from the head continues to give life to the hair. I would advise that the hair be singed by a professional hairdresser, as otherwise it is impossible for it to be done properly.

There is nothing more injurious to the hair than hot curling irons, as they draw out the nourishing oil and cause the hair to split and become brittle and lifeless. The dryness and loss of hair in many instances can be traced to the constant use of hot irons. I would strongly urge my readers to discontinue using them and substitute kid curlers for producing the desired wave. By doing up the hair on these curlers for a few minutes the same results will be obtained without injury to the hair. It is very easy to do this in the morning before leaving one's room; and the kid curlers may be so effectually concealed beneath a dainty breakfast cap that their presence will not be suspected.

While we are telling of the many injurious methods which nearly every woman resorts to in treating her hair, let us not forget that much depends upon the general health. If the system becomes debilitated and below its normal condition, this is reflected in the dryness of the scalp and loss of hair. Every woman may go far toward the preservation of her hair by keeping the body well nourished and avoiding worry—which invariably induces a nervous and overheated condition of the head. Certainly, every woman should know that if she does not make every possible effort to preserve her hair, she will gradually lose one of the most beautiful adornments that nature has endowed her with.

He Paid Up

A train traveling through the West was held up by masked bandits. Two friends, who were on their way to California, were among the passengers.

"Here's where we lose all our money," one said, as a robber entered the car.

"You don't think they'll take everything, do you?" the other asked nervously.

"Certainly," the first replied. "These fellows never miss anything."

"That will be terrible," the second friend said. "Are you quite sure they won't leave us any money," he persisted.

"Of course," was the reply. "Why do you ask?"

The other was silent for a minute. Then taking a \$50 note from his pocket he handed it to his friend.

"What is this for?" the first asked, taking the money.

"That's the \$50 I owe you," the other answered. "Now we're square."—Lippincott's.

"Johnny," said the teacher, "this is the third time I have had to punish you this week. Why are you so naughty?"

"Because," answered the incorrigible youngster, "grandpa says the good die young, and I ain't takin' no chances."—Hearth and Home.

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YOUR CHOICE OF SUIT OR DRESS \$15.00

Read the Descriptions Below Carefully

No. 1 M 50 SUIT, \$15.00

No. 1 M 50.—This superb tailor-made Suit is made of fine all wool two-toned Worsted—in the new Coronation purple, mixed with black, also in a beautiful brown and black, gray and black, navy blue and black and in plain black manish Serge.

The Jacket is a single-breasted model, fastening with four fancy buttons. It is semi-tailored and is 28 inches long. A most effective feature is the collar and Rolsperre revers which are inlaid with fine quality Velvet and trimmed with small bone buttons to match those used for the closing. The cuffs are of Velvet to match collar. Jacket has two side pockets and is lined throughout with Beiding's guaranteed satin.

The Skirt is a new five-gore model, having full length plait down the front, trimmed with cloth-covered buttons with Velvet centers. From a little above the knee this plait is joined by a similar plait, as pictured, forming an overskirt effect. The back of the skirt has a full length panel stitched down to perhaps twelve inches above the hem, and from there it is allowed to hang free. Bottom of panel is trimmed with six small Velvet-covered buttons. At each side seam extending from knee to hem is a deep inverted plait. Model has an attached tailor-stitched belt and closes invisibly in the back under the left side panel. Sizes 32 to 44 bust measure, 23 to 30 waist measure, 37 to 44 front length. **Mail or express charges paid by us . . . \$15.00**

No. 35 M 51 DRESS, \$15.00

No. 35 M 51.—A stunning one-piece Dress made of rich Velvet in a beautiful quality. This dress is splendidly made and possesses all the aristocratic tone of a real Paris production. It has the popular Peasant style sleeves and is cleverly trimmed down front and around the hips with Silk Hercules braid to give the effect of a Coat. The pointed black Satin revers is used only on one side of the waist, both back and front alike. The piped collar and the V-shaped chemisette are of white Point d'esprit veiled with Silk Marquisette to match color of Velvet. Over this is a chic little jabot of the same dainty Marquisette. Around the neck and down front the Dress is trimmed with Silk Hercules braid and soft silk braid buttons. The slightly raised waist line is finished with a heavy silk girdle cord. The elbow sleeves have Satin band cuffs with chic little plaited frills to match jabot. Below the Coat effect, formed by the black Silk Hercules braid, skirt falls in graceful lines displaying a panel box-plait both back and front. Dress closes invisibly in front. A row of braid extends from waist line to hips in the back, continuing the line of the Satin revers, being carried around the side to form the Coat effect. Waist is lined. Comes in Coronation purple, the fashionable new shade, with Coronation trimming, black or navy blue with black Satin and braid trimming, also in a lovely shade of golden brown with brown trimming. Sizes 32 to 44 bust measure, 23 to 30 waist measure, 37 to 44 length. **Mail or express charges paid by us . . . \$15.00**



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The Men We Love and The Men We Marry

Are there generally two men in a woman's life—the man she loves and the man she marries?

A woman, keenly observant, and who has seen much of girls and women, holds that it is more often true than many suppose. Then she explains how it comes about; what it can mean, in suffering, to a woman, and what is the duty of a woman to be the wife of the man she married, not that of the man she wishes she had married.

A thoroughly feminine article is this. Men will not understand it, but women will.

It is in the October LADIES' HOME JOURNAL.

15 Cents Everywhere

There Are Two Millionaires Among The Actors

One can go to bed and sleep and yet earn \$1000 a week. The other has made \$300,000 in one season. There is also an actress who earns for herself a quarter of a million dollars in one season; who has played to over a million dollars in Chicago alone. She is the greatest money-making actress on the stage.

Another actress earns \$600,000 in a single season.

Haven't you sometimes been curious to know the weekly salary paid to such actresses as Maude Adams, Ethel Barrymore, Julia Marlowe, Annie Russell, Billie Burke—and what they earn besides.

It is now all told—and from authoritative figures—in one article, "What The Actors Really Earn," and the profits and salaries are truly amazing.

In the October LADIES' HOME JOURNAL.

15 Cents Everywhere

A Hallowe'en Frolic

(Continued from page 19)

The belle of our village, the minister's daughter, who impersonated a sea maiden and was dressed in some vapory material of graceful fashioning, guarded "The Ships of Fate." In the center of the table stood a punch bowl filled with water. Fortunes were written on narrow strips of paper, folded so as to have one end of the paper blank. This blank end hung over the edge of the bowl so that when the little ships (consisting of walnut shells containing tiny lighted candles) were set afloat in quest of the sender's fortune, each of them drifted to the edge of the bowl and lighted one of the papers. Then, the flame being extinguished, the fortune was read aloud, to the amusement of the company.

Another clever idea was evolved by twin sisters, who looked so much alike one could hardly tell them apart. These girls had possession of the sitting-room, and pointed silently to the legend nailed over the door: "A glimpse of the Loved One," a few people only being allowed in the room at a time. A number of hoops covered with tissue paper were a part of the mystery. Two of the party held up one of these hoops in front of a mirror so that the mirror could not be seen by the others. Some one was then blindfolded and told that if he succeeded in sticking his head through the hoop he would see one to whom he was fondly attached. If, after several trials, he succeeded in doing this, the handkerchief was removed from his eyes and he beheld *himself* in the mirror. This was repeated with several groups of people and caused much merriment.

Another game, equally amusing, was "The Bowls of Fortune." For this were placed on a table three bowls, one filled with water, another with coffee and the third with tea. Each had its own significance. The blindfolded person who succeeded in dipping his fingers in the water bowl would be married within the year; in the coffee, his engagement would be broken; and if in the tea, he would never be married at all.

At eleven o'clock—for this was an early party—the guests, witches, elves, fairies, fortune-tellers and sea maidens were ushered into the dining-room, where a delicious supper awaited them. This room, like the others, was dressed in autumnal foliage and flowers, in which yellow, red, white and purple were artistically blended. The bare tables, of which there were two, were charmingly laid out in the same October colorings, and fairly groaned with home-made dainties. There were toothsome doughnuts and crullers, several kinds of dainty sandwiches, pitchers of good home-brewed cider and big bowls filled to the brim with a delicious fruit punch, decorated with grape leaves from the garden. Also there were candies and cakes, cold ham, tongue, bread and rolls and plenty of sweet country butter.

After the collation the young people gathered around the fire and told thrilling ghost stories. But when the midnight hour chimed forth there was a gathering up of wraps, and as the guests trooped out and said good night, the Jack-o'-lanterns winked at each other, and the big old fellow who guarded the entrance actually laughed aloud in his glee—or, at least, I thought he did; which, after all, is much the same thing. And so, with Jack-o'-lanterns grinning, and vague, shadowy forms vanishing among the hills, our Hallowe'en frolic passed into a pleasant memory.

Chats with the Cheerful Housekeeper

(Continued from page 15)

don't waste time on dead languages! Study something practical, something that will help you, by the time you are sixteen, to make money, money, money!" And we have tried to eliminate such "useless" studies as Greek and Latin, literature and art; we've pondered over college catalogues to pick out the "snaps" that will enable our children to get through school without hard mental discipline. We've insisted on the colleges cutting out required subjects and establishing a complete elective system; and we are already reaping the harvest of stupid, commercially-minded young people, who have no culture, no intellectual breadth, no ideals, no poetic imagination, no real education.

I'm sure it all comes from a false conception of what is practical. Most people confuse this with what is commercial, or will tend to money-getting. I'm not such an idealist that I overlook the necessity of getting money, at least enough to live on comfortably, and I know well what the economic pressure is nowadays. But in spite of this, I believe that man is more than a mere money-making instrument; that he has a life spiritual, intellectual, a spirit that must be considered as well as his body. So I think that education is most practical that enables him to live the fullest, completest life, that feeds his soul, that will furnish him delight and inspiration when he grows old, when even automobiles may have lost their charm. And in the old classical culture, for I insist upon that phrase, he will find such spiritual food, such life-preparation. Even commercially speaking, it seems to me a good investment. I know men and women who are brilliant, charming, successful, who have had practically no technical "education," but these are the genius type, who would succeed under any circumstances because of the divine urge within them. But most of us are plain, ordinary folks, who need every ounce of education we can get to help us along in whatever we undertake. We need the richest mental endowment and spiritual equipment. There is a life apart from business, moreover—a home life, a social life—and for these we must train our young people.

Surely the classical culture should need no apology from me or from anyone, for it is the open door to every kind of culture. It illuminates, interprets life as does nothing else. The whole body of literature, the world's art, music, religion—everything that makes life sweet and noble—is saturated with it. Educational experts say that the pendulum is bound to swing again toward the classics; that when through sad experience we have learned that there is no real education that omits the classical culture, the silent Greek rooms will once more be thronged with students, the exquisite lines of Horace will once more be scanned by young lips.

Anyway, I'd not take anything in the world for what I have learned of the classics, for the inspiration they have given me, in my own little college across the way. And when my sons and daughters are ready for college, they shall blow the dust off their mother's old Greek books, and enter with the poets and the Immortals into the Enchanted Country.

The Cheerful Housekeeper

Here, Madam, are some Genuine Bargains

Lace Waist

\$1.00

2010. Charming New Peasant Waist of Brussels net; the front and sleeves are richly embroidered in the latest style. Tucked collar and cuffs, lined with fine white mull. Sizes, 32 to 44. White or ecru. A waist that shows the money-saving power of Standard Prices. **\$1.00** Special! Postage, 5c. extra if by mail.

ALL-WOOL SERGE DRESS

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2402. Here is a Beautiful Dress, priced fully one-third under value. Of fine, double-warp, all-wool serge, in black or blue. Made with "peasant blouse" bodice and seamless sleeves with Empire skirt to correspond. The front, collar, cuffs and skirt are richly designed with heavy silk embroidery. Sizes, 32 to 44, with 46-inch skirt finished with deep basted hem at bottom. (Larger sizes, \$1.50 extra.) A splendid **\$5.98** \$10.00 value Postage, 5c. extra if by mail.



2501
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Rubberized Raincoat

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2501. This Raincoat, Madam, is a real bargain. A plaid-lined Rubberized Raincoat such as would cost you \$3.98 anywhere else. Made in English "slip-on" style, thoroughly waterproof and correctly styled with high collar, storm-strapped cuff, full back, etc. Length, 54 inches. Sizes, 32 to 44. (Larger sizes, 75c. extra.) Comes in olive tan with plaid back. **\$2.97** Special - - - - - Postage, 35c. extra if by mail.

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1217. Stylish Skirt of fine All-Wool Black Voile. Charming-ly styled in the latest fashion with paneled top outlined with rich silk embroidery, and deep pleated flounce providing delightful fullness. Sizes, 23 to 29 waist bands, 38 to 43 length. (Larger sizes, \$1.00 more.) As good a skirt as you have ever seen at \$6.75. A "Standard" Special. **\$4.98** Postage, 15c. extra if by mail.

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1848

1911

The Experiences of Women in Business

(Continued from page 18)



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"Look for the Name in the Selvage"

There is no law to
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**Skinner's
Satin**

(36 INCHES WIDE)

But isn't it the part of wisdom to do so, when people everywhere will tell you that Skinner's Satin is the standard satin lining—the most durable, the best satin made?

Just ask to see it at your dry goods store. Pass your hand over the soft, smooth surface; note the delicate shades and beautiful finish; feel the elastic strength of the perfectly woven fabric of live silk. And then remember this:

Skinner's Satin is guaranteed to wear two seasons. If it does not, send the garment to any of our stores and we will reline it free of expense.

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him, among other things, the story of the little woman who wanted to hear him play, but who also wanted to bring her baby to the concert, as she had no one to look after it. I could not permit so young a child to be present, as it might cry or disturb its neighbors; so I told the mother that I would reserve a good seat for her in case she found someone to care for the baby. When the concert opened, she came in late, whispering to me that she had driven nine miles into the country to leave the baby with her mother. Paderewski was delighted that the mother finally came; but said he, 'Why didn't you let her bring the baby?' 'Oh, Mr. Paderewski,' said I, 'I was afraid the child might cry and annoy you, or break the spell for your audience.' Mr. Paderewski said quickly, 'Oh, I assure you that never bothers me. Let the children come as often as they like. The only people in my audience who ever worry me are those who sit down in the front row with the score in their hands, and ruffle the leaves all the time instead of listening to the music.'

So Mrs. Talbot would have music enter very largely into the home and school training of every child. If the people could only hear the operas—become familiar with the thoughts of the great composers from their childish days—she believes that we should soon be able to have great music at modest prices, as in Europe; for the public demand would bring the supply. While Mrs. Talbot has no desire to go into the cities of Indiana, she does desire to become a part of the musical life of the universities of the State. She has had charge of the concerts at Purdue and DePauw Universities, and will next year direct those of the State University.

In the second place she has splendid courage and persistence. Other people might have the vision, but few could realize it without Mrs. Talbot's faith and energy. 'I have never been thwarted, or even affected by circumstances. Of course, I have excellent health and strength; and candidly, when I set my mind on anything, I know that it is going to terminate as I wish. Concentration of purpose—that is all the secret. Concentrate your mind, your energies, on what you will—you will attain your desire.' And though she has met with opposition and discouragement—has sometimes faced financial failure—she has succeeded. The first time she sold ten dollars' worth of tickets she was greatly elated; now subscriptions for her concerts have been pouring in, even before the public knew what her program was to be. After seven years of work, she faced a crisis, and it seemed as if she could not continue; but she went resolutely on, secure in her faith and steadfast in her determination; and the next year her receipts jumped from six thousand to four thousand dollars.

She works alone; makes her own plans, goes to New York and to Europe to secure her artists, asking no help, tenaciously holding to her own ideas. Naturally she has a large acquaintance in Europe and in America with artists and music-lovers, and she numbers among them many warm personal friends. 'But among them all I remember Theodore Thomas with peculiar

gratitude. Once he said to me, 'Never come down to the public. Hold your ideals high, and make the public come up to them.' And so that has been my motto.'

To give a complete list of the artists who have appeared under Mrs. Talbot's direction in Indianapolis would be to give a complete list of the musicians and dancers that have charmed America in the last decade. Among the famous names that have appeared on her programs are those of such singers as Melba, Calve, Suzanne Adams, Destinn, Homer, Galski, Bispham, Campanari, Gilbert; such instrumentalists as Kubelik, Ysaye, Paderewski, Busoni, De Pachmann, Carreno, Ward Stephens and Gerardy; such dancers as Isadora Duncan and the Russians, Pavlova and Mordkin. She has brought the Metropolitan Opera Company and the Boston Opera Company; such famous orchestras as the Boston Symphony, the New York Symphony, the Pittsburgh Symphony, the Cincinnati Symphony; the Sheffield Choir in the 'Dream of Gerontius,' with Sir Edward Elgar himself conducting, and in two other splendid concerts. She has directed Beethoven's 'Adeleide' with Bispham in the part of Beethoven, and Beethoven's 'Egmont,' with Emil Paur conducting the music and George Riddell reading the play. For next year she promises a beautiful program; one concert will be given by the Boston Symphony Orchestra, with Eddie Brown, the violinist, as soloist, his first appearance in his home city since his eight years' study in Europe. She is also planning a series of popular concerts for Sunday afternoons at which the same high standard of musical excellence will be maintained. This last summer she began a series of open air amusements with the famous Ben Greet Woodland Players in a series of Shakespeare's plays, at which she revolutionized one's ideas of what summer amusements might become.

Mrs. Talbot combines with the business ability of the concert director the hospitality of the hostess. At her concerts one has the feeling of being a specially invited guest at a charming recital. The stage is always artistically arranged and there is a personal element usually absent from public concerts. Her visiting artists are most graciously entertained. During the recent visit of the Sheffield Choir the two hundred visitors were dined and entertained with the best that Indianapolis has to offer.

Years ago, by seeing and appreciating the artistic ability of a dry-goods clerk, she won a grateful friend; now he is at the head of an enterprise whereby Indianapolis is to have a fine twenty-one-story building. And in this building Mrs. Talbot is to have a specially designed suite of rooms, including a beautiful hall with a seating capacity of one thousand, equipped with every modern appliance. Here will be given chamber concerts, recitals, dramatic and charity entertainments, and here club meetings will be held.

'All things come to you,' she said, in her enthusiasm, 'if you'll only dream of them and then work for them. I felt sure that this would come—that a place would be made for my work somehow—and here it is. Now I can go on more confidently working for my greater plan, the big thing

that I have dreamed of for many years." "And what is that?" I asked. But she only smiled and held her peace. But whatever Mrs. Talbot's plan is, one feels sure that it is a big and beautiful one, and that she will infallibly carry it to a successful conclusion—for the word failure is not to be found in her vocabulary.

The Great Restlessness of Girls

(Continued from page 13)

own work in the world and give herself to the man she loves—to cheering him and counseling him and caring for him; to bearing and bringing up his children—not because it is the only job she can get, but because it is the one thing she wants to do.

Think, too, how much better judgment your girl will be able to put into her choice of a mate, after she has battled with the world on her own behalf for five or six or seven years. What can that girl know of men who sees them only in the self-conscious times of social intercourse?

Some people love to talk about the ill effects of independence for girls, and to say that it "rubs off the bloom." What do they mean by "the bloom?" They mean that kind of fuzzy "innocence" which believes all it is told; that kind of fluffy helplessness which does what it is told because that way its bread and butter and sugar lies. That is not womanhood; that is the inert indolence of the seraglio, and a degree of inane mindlessness which no natural creature ever has, but which is supposed to be one of the gifts of civilization. Where nature rules, the female is invariably the more highly developed in alertness; for to her falls, mainly, the defense of her young. It is a perverse sentiment which seems to deny her right to this development; and to this perverse sentiment we have been paying a frightful toll in despoiled innocence.

Respect your girl's restlessness; it means that she is acting in obedience to a better instinct than yours. Don't let your selfishness hold her back from what the ultimate unselfishness of her destiny impels her to. Don't let your fearfulness stand in the way of her right to a sturdy development. And above all, don't let her get away from you in her restlessness. Away from you in physical distance she may be obliged to get; but you can go with her in sympathy and in intense interest. You can make her feel that you approve her struggle; that you are with her, heart and soul, in all that she does—in the inevitable mistakes as well as in the sweet successes. *Share her restlessness!* Let her shake you up, in your dozy years, and make you start life anew. Your children's restlessness is God's boon to your middle age.

What Did They Know?

Archbishop Ryan was visiting a small parish in a mining district one day for the purpose of administering confirmation, and asked one nervous little girl what matrimony is.

"It is a state of terrible torment which those who enter are compelled to undergo for a time to prepare them for a brighter and better world," she said.

"No, no," remonstrated the rector; "that isn't matrimony; that's the definition of purgatory."

"Leave her alone," said the Archbishop; "maybe she is right. What do you and I know about it?"—*Ladies' Home Journal.*



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Of the finest silky sheer finish and fine, smooth weave throughout, they are the handsomest—and at the same time—most serviceable known to the hosiery world. Every thread of yarn is the best possible to procure. Made by highest class operators on most improved modern machines in a daylight mill

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The Home Dressmaker

(Continued from page 51)

down to inside of fronts along double circles (●●), as shown in illustration No. 4. Press to position. Turn up remaining lower edge through seam perforations and baste, then press. Stitch through fronts and facing three-eighths of an inch from edges.

The collar is the next consideration. This is much simpler to put together than a notched collar. Use French canvas for interlining, cut like the collar sections, and baste to wrong side with edges even, then stitch up and down through centers, as clearly shown in illustration No. 5. Cut canvas away from outer edge at the seam perforation. Baste collar sections together at the center-back through seam perforations and pin or baste on neck edge of coat with notches and edges even. The collar will have to be stretched slightly on to the coat along the center-back. If alterations are needed they can be made at the center-back seam. Now remove collar, stitch back seam and press open. The collar is now ready for the seamless facing. Pin collar to a bias piece of material with right sides together and cut. Baste and stitch along outer edge at seam perforations, turn on right side, baste flat, stitch one-eighth of an inch from edge and press. Cut a velvet facing three-eighths of an inch narrower than the finished collar at outer edge, and add three-eighths of an inch to neck edge. Before you apply the velvet facing baste and stitch collar to neck edge of coat and press seam down to inside of coat. Turn velvet facing under at outer edge three-eighths of an inch, pin or baste in place with three-quarters of an inch of collar showing at outer edge, then slip-stitch along this edge. Now tack neck edge of velvet facing down over the neck edge of coat as shown in illustration No. 4. Turn upper edges of front facing in three-eighths of an inch and fell along collar and shoulder seams. With the collar in place we can now turn to the sleeve.

Baste along seam perforations, easing in extra fullness at elbow; try on, making any necessary alteration in width. Stitch sleeve seams, trim to three-eighths of an inch and press open. Cut a bias strip of canvas three inches wide and baste in sleeve with lower edge at small circles (●) and ends overlapping. Baste ends together. Turn sleeve up at small circles (●) and fell edge down to canvas; make three parallel stitchings three inches from edge of hem and three-eighths of an inch apart. Gather top of sleeve between notches and baste in armhole with inside seam at notch in front of armhole and notch in top of sleeve at shoulder seam. Try on, and see that sleeve fits and hangs correctly, and before you stitch your sleeve in place take a piece of sheet wadding about eight inches long and one inch wide and tack this to top of sleeve over gathers. Now stitch in sleeve and cut corners off wadding (see illustration No. 6). The upper-edge of sleeve should be flat to inside of armhole so as to turn toward the collar edge of coat.

Now cut the lining, using the coat pattern as a guide. Cut fronts about one inch in front of line of double circles. In cutting the back (B) allow one inch at center-back fold. Cut side sections (C and R) a trifle wider than the pattern. Stitch all lining seams except the shoulder

Wedding

Invitations, Announcements, Etc., in script lettering, including two sets of envelopes, \$2.50. Write for samples. 100 Visiting Cards, 50c.

C. OTT ENGRAVING CO., 1023 Chestnut St., Philadelphia, Pa.

seams, adjust in coat with the inch allowed at center-back folded in a pleat, and baste each seam in lining to corresponding seam in coat, using long stitches on the wrong side. When you come to the seam joining center-front to side-front see that the allowance made in cutting leaves sufficient material for a pleat at shoulder. This pleat should be made at the seam and is intended to prevent the lining from drawing. Turn under center-front and lower edges of lining and fell to coat. Turn under front edges of shoulder seams and fell to back. Now cut sleeve lining, join seams and press open. Slip lining in sleeve with corresponding seams matched, turn under upper edge and baste it to coat, easing fullness in evenly. Turn under lower edge at wrist, baste and fell to coat sleeve with lower edge about one-half inch from edge of hem.

"If"

The farmer and his wife watched their dog as he chased madly down the track after the four o'clock train. He did it every day and always returned winded.

"I wonder why he chases that train?" remarked the wife with her eyes on a little cloud of dust that showed where Rover was.

"That's not what's bothering me," answered her husband. "I'm wondering what he'd do with it if he caught it."—The Housekeeper.

Young Doctor—Why do you always ask your patients what they have for dinner?

Old Doctor—It's a most important question, for according to their menus I make out my bills.—Slovo.

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It is a well known fact that we have the largest retail business in Women's Fine Wearing Apparel in the world, and we have determined that within the next two years we will also have the largest Mail Order business in this line.

The number of women from all parts of the United States who frequently visit Chicago is increasing at a rapid rate and the object of our Mail Order department is not so much for the profit on a single transaction as it is for the building up of a friendly, permanent relation between you and our house.

During This Fall Season

we are going to sell the genuine Stevens garments—with the Stevens label in them—at prices which will be actually lower than what is asked for the ordinary sort of Mail Order garments, thereby making for our house hundreds of thousands of new customers.

This little book will effect a revolution in the Mail Order business of Women's fine Ready-to-wear garments.

Ask your banker, your postmaster or express agent who Chas. A. Stevens & Bros. are and they will tell you that we are the largest dealers in women's fine apparel in the world.

This advertisement means more to you than words can express. Write for the catalogue today.

The above cut shows in a faint way the beauty of the cover design of our catalogue. We ordered a quantity of the design printed in four colors in a large size, 14½x21, without advertising matter. These make an attractive poster for any room—showing the very latest suit from Paris in the exact new Mulberry shade. They are printed on heavy paper by the new offset process which brings out the colors in an unusually soft effect. We are going to send one of these with the first order from each one of our catalogues, or if you will enclose 6 cents in stamps when you write for the catalogue, we will send you a copy of the picture carefully rolled and all ready for hanging. You will enjoy receiving one of these. It will be sent free of charge.

Address Dept. E **CHAS. A. STEVENS & BROS.** CHICAGO, ILL.



The names of those ordering our Catalogue from this advertisement will be placed on our regular mailing list, and will receive the frequent special announcements of new styles and special values attracting unusual attention in our retail establishment.

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Beautiful
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Water Color Outfit - 40c
With all 26 Stencils - 65c

COMPLETE \$1 STENCIL OUTFIT 40c

Hundreds of useful articles can be made without knowledge of painting. Outfit contains 8 heavy oil board stencils, 6 tubes oil colors or 6 cups water colors, 2 brushes, 5 brass stencil holders, catalog of new designs and full directions for stencilling and mixing colors. Originally made to sell for \$1.00. MONEY REFUNDED IF NOT ENTIRELY SATISFACTORY. Oil colors are superior to water colors for stencilling and cost only ten cents more. Stencils alone 4c each, 16 for 50c.

THE BELL CO., Desk M, 1265 Washington Ave., N. Y. City



Oil Color Outfit - 50c
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These Rich Coats Are Within Your Reach

The high price of natural furs puts them beyond the reach of many, but so far as beauty and appearance go, you can duplicate the finest natural skins in "Sealette" and "Saltex" furs at from \$20 upward. These wonderful textile furs give better service than costly natural furs, as they do not shed hairs.

Sealette

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SALTEX FURS

are perfect textile reproductions of the animal skins and deceive the most skillful fur experts. They are made into garments by the highest class manufacturers, who copy them from finest imported models. "Sealette" is a wonderful reproduction of the most expensive London-dyed seal. A description does not do it justice. It must be seen to be appreciated.

"Saltex" furs come in Pony, Caracal, Bokhara Lamb, Persian Lamb, Persian Paw and other fashionable furs. You can find them made into the most graceful and stylish coats, at the better stores.

Guard against imitations of "Sealette" and "Saltex" furs by insisting upon the label in every garment. Each "Sealette" coat bears the "Sealette" label, shown below, which is of woven silk with yellow lettering on a black background. "Saltex" coats contain a label showing the word "Saltex." Under no circumstances accept a coat unless it bears either one of these labels. There are many inferior imitations on the market.

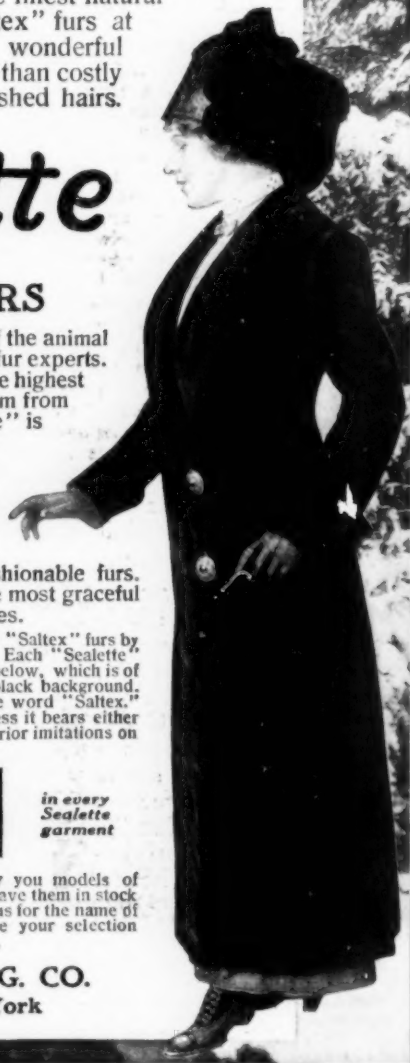
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in every
Sealette
garment

Go to your dealer and ask him to show you models of "Sealette" or "Saltex" furs. If he does not have them in stock he can obtain them for you. Or write to us for the name of a store near you that carries them. Make your selection early, as the demand far exceeds the supply.

SALT'S TEXTILE MFG. CO.
96 Spring Street, New York



By Way of the Stairs

(Continued from page 17)

He brought his fist down on his desk, in obvious imitation of his uncle. "You shall have it. I'll fix it." He sprinted across the room and jerked open the door.

"Miss Olds," he called out, "here's the new copyist. Take her name, give her that seat by the window, and put her down at six per." He smiled at Amy. "How's that?"

Before Amy had time to thank him, he was back at his spick-and-span desk bending over the leather-bound volume, and the brisk girl had whisked her into the outer room and closed the manager's door.

"I am Julia Olds," the girl said, after taking Amy's name. "This"—indicating a blue-eyed girl at the other end of the room—"is Miss Brown. This"—waving toward a painfully thin girl eating a chocolate cream—"is Miss McCormick. Your desk is by the window, Miss Page. Take off your hat, please, and go to work."

Somewhat dazed by the rapidity of business methods, Amy took off her hat. At noon, after telephoning to her mother that she had a place at six dollars a week, she ate her lunch in a crowded café with Miss Brown, whose lunch check she insisted on paying, thereby reducing her already flat purse to a state of utter collapse. Back again at the office, she fell to work with enthusiasm. By half-past two, pains began to shoot between her shoulders; by three, her back felt as if it had been pressed by a red-hot iron; by five, when she reached home, she was limp. But she made a gay pretense of eating her dinner, and convulsed Tommy by graphic imitations of the dog-like man.

At nine o'clock that night, the practical wage-earner dragged herself to her room, undressed in the dark, leaving her clothes in a forlorn heap on the floor, and, creeping into bed, wept long and silently.

(Concluded next month)

Moving Day

When the gentleman with decided tendencies toward looking after everybody's business but his own saw a furniture removal van being loaded near his house he sallied forth into the street on investigation bent.

"I say, carter," he began bumptiously, "are the people upstairs moving?"

The carter looked at him scornfully. Then he wiped the perspiration from his manly brow.

"No, sir," he retorted grimly. "We're just taking the furniture for a drive!"—Exchange.

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Willow Plumes

Direct from the manufacturer at one half regular price. Made in our own factories and sold direct to you. You save the wholesale and retail profit.

Selected male stock, long, lustrous flues, extra wide and full, hand tied; guaranteed.
18 in. long / \$5.95 20 in. long / \$9.00
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FRENCH PLUMES: Prime stock, broad flues, French curled, 17½ in., \$1.85; 20 in., extra quality, \$3.00. In black, white or colors. Expressage prepaid. Money promptly refunded if goods not satisfactory. On receipt of 25 cents for expressage we will send any plume C. O. D. on approval with privilege of examination. If not satisfactory, return at our expense and we will refund your 25c. Also lower and higher priced plumes. **Parade, Osteria Bands, etc.** Willowing and repairing old feathers at low prices a specialty. Write today for complete catalogue F.

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Send Your Old Carpet We Will Make New Rugs

Beautiful designs to your taste—Plain, Fancy, Oriental—fit for any parlor. Guaranteed to wear ten years.

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Ours is the largest factory of its kind in America. Established 37 years. Originators of **OLSON PLUFF RUG**. (Grand Prizes at 3 World's Fairs.)

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Old carpets are worth money; don't throw yours away.

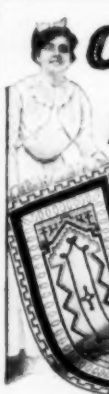
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of designs in colors,

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OLSON RUG CO.,

Dept. 22, 40 Laffin St., Chicago



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New Models that Will Appeal to the Woman of Good Taste

(Continued from page 32)

emphasized by stitching, add to the finish of the garment. Three pockets are shown, also with stitched edges. The coat can be used as a separate or suit coat. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires two and one-quarter yards of material fifty-four inches wide. For the shawl collar of contrasting material, one-half yard of twenty-seven-inch weave will be required. Another view will be found on page 47.

No. 4221 (15 cents).—This smart model has new style features to make it attractive. It can be used as a separate skirt, or in suit fashion with, for instance, coat No. 4213. It lends itself readily to development in various materials, either of the dressy or more practical type. For this illustration, medium-weight cloth of rather smooth finish has been chosen. The front and back sections form panels in apron effect and there is an applied panel which may or may not be used. The skirt is cut in three pieces, in high or regulation waistline, and with inverted pleats or habit back. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. Size twenty-six requires three and three-quarter yards of fifty-four-inch weave, and measures two and one-quarter yards at the hem. Another view will be found on page 47.

Piquant Modes for Misses and Small Women

(Continued from page 41)

the square-back sailor outline or may be round at the back—a style which will lessen the breadth of the shoulders. The sleeves are finished at the elbow with large wide cuffs of contrasting material. This blouse is designed to be worn over a guimpe or deep-cut chemisette with frill at the throat. Any of the silken or light-weight wool fabrics will be found practical for this model. The pattern is cut in six sizes, from thirteen to eighteen years. Size fifteen requires two and one-eighth yards of thirty-six-inch material. For collar and cuffs of contrasting material, one and one-quarter yards of twenty-seven-inch width will be required.

No. 4222 (15 cents).—This is a lovely model for a girl's dressy frock. It lends itself delightfully to variations of materials and colors. In the illustration shown, allover embroidery is used and combined with plain material. The front and back of yoke, the panel and the sleeves are cut in one piece and make an attractive style feature. Another item of interest to the home worker is in connection with the skirt section, which is cut on the straight of the goods and then gathered, making it very easy to apply to the body of the dress. For fuller description with range of sizes, quantity of material, etc., see page 42.

Sandy was having his first taste of life in the African forests. Borrowing a gun, he set out one day in search of game. A little later his companion spied in the distance Sandy running at full speed for home, with a huge lion behind him, gaining at every step. "Quick! Quick! Jack!" he cried. "Open the door. I'm bringing him home alive."

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Stylish Winter Coat \$5.98
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Like Picture—Express Prepaid

No. 20 C. This extra special offering in a coat is made to form a lasting advertisement for the House of Bedell. We have spared neither work nor expense to have it perfect in every detail and you have never before had an opportunity to secure such a handsome, warm winter wrap at this price. The smart distinction is given by the fancy plaid back of the material used as a trimming. The model is the very last though tin design. It is full length, gracefully semi-fitting and has the wide sailor collar beautifully inlaid with the fancy plaid back, and finished with tailored tab and a large ornamental button. The carefully shaped sleeve has a deep cuff of the plaid back which has also been effectively used to fashion the deep patch pockets, the tailor-stitched tab of the material, button trimmed, carrying out the design of the collar. The one piece back is slightly fitted and has plaits from below hip to give the necessary fullness. The material is a heavy wool English cloaking, woven to resist severe weather, and of unexcelled wearing quality. It comes in diagonal stripes in mixtures of brown, with the plaid back in smart contrast. All seams well bound. 14 and 16 year misses' \$5.98 and ladies' sizes, 32 to 44 bust \$5.98

THE Bedell COMPANY 17 West 14th Street
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New York
Autumn
Styles
1911

Bedell

410 Broadway, 10th Avenue
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This Coat \$5.98 Express Prepaid.

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\$2.95

The Coronation Model Peerless Price \$2.95 This stylish hat is correct in every detail and made of the finest materials. Described in detail on page 19 of the Peerless Hat Book.

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PEERLESS HATS for Well-Dressed Women at celebrated Peerless Prices, \$1.95, \$2.95, \$3.95 and \$4.95—none higher. These are all strictly Parisian Models and look far more expensive. We save you half of your millinery bills. We also show a large and complete selection of exclusive Parisian Novelties, Willow and French Ostrich Plumes, Children's Hats, etc. Get your Free Copy of Peerless Hat Book. It is waiting for your postal request. Write us today where to send it. Address

The Peerless Milliners, 227 W. 31st St., Chicago

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DON'T use hot irons and burn your hair into shape. Wave your hair at home in a few minutes—without heat—using the

West Electric Hair Curlers
Made of one piece of electrically nickel steel.

Tempered in oil
—cannot cut, break, nor injure the hair.
Card of 5, 25 cents
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NOTE THE LOCKING DEVICE

Card of 4
Midway Curlers
and one West Puffer, 15c.
For Puffs are indispensable. Used by leading hairdressers everywhere. At the National Convention of over 10,000 stylists—on receipt of your dealer's name and 25 cents we will send card of 5 and a handsome book showing the newest styles.

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Is your baby sick and puny when it should be well, with strong little legs and arms, and a rosy, laughing face?

Are you worried because its food doesn't seem to nourish the little body the way it should? Let us help you make it strong and well—make it grow up into a healthy child, able to withstand the illness that babies and children are apt to have.

Write us today for a Sample Can of NESTLÉ'S FOOD—enough for twelve feedings—and our truly helpful Book for Mothers, "Infant Feeding and Hygiene." We know that the Sample of Food will help your baby. Babies would rarely be sick at all if their food nourished and agreed with them.

Cow's milk alone is a poor substitute for mother's milk, because it is hard to digest and retain. It is alright for the calf, but it certainly is not good for the baby.

Now, NESTLÉ'S FOOD is made from the purest cow's milk to be sure, but it is changed so that it is like mother's milk, easy to digest and full of health-giving properties. Your baby will thrive and grow strong on it.

It comes in powder form and all you have to do is to add water and boil two minutes.

NESTLÉ'S FOOD has been making sick babies well for over forty years—thousands upon thousands of them—and we believe that it will help to make your baby strong and healthy too, just as it has done for so many others. Write us today and we will send you the Book and Sample at once. If you find the Food agrees with your baby, and we know it will, you can buy it at any drug store.

HENRI NESTLÉ, 78 Chambers St., New York
Please send me, free, your book and trial package.

Name
Address

The Mother's Corner

PUNISHMENT VIA MUSIC

IN A family where there are a number of children, little squabbles will arise. Sometimes these assume the proportions of sharp quarrels, and the mother is very often puzzled as to an efficient remedy.

Here are the children in the living-room, playing together as peaceably as one could wish. All at once the mother, in the kitchen, hears a little high-pitched voice asserting certain rights. Then another, and another, all the while growing louder and more vehement, until the quarrel is on in good earnest. Nine times out of ten it takes the wisdom of Solomon to diagnose the case correctly. She is at a loss to determine whether Alice, or Tommy, or Lucy is really to blame, so she decides they are all guilty, and proceeds to administer a wholesale chastising.

A little woman whom I know explained to me her method of terminating such battles in their incipency. She was the mother of eight children, and consequently had gained some experience in the matter of discipline. The children had been taught to sing, the mother herself doing most of the teaching. Easy, simple songs they were, and the family always had a "sing" in the evening, even the two-year-old helping valiantly.

When they began to squabble over their play, she immediately started on one of the favorite songs, and one by one they would join in, and by the time the second verse was reached, every child would usually be singing lustily. Angry flushes and dark frowns would gradually disappear—the quarrel was entirely forgotten. She declared that this remedy had never failed in her family, although occasionally the second song would be required. She thought it much better than whipping, or even a prolonged discussion as to the merits and demerits of the case, with the ever-present danger of punishing the innocent one.

She used this habit of song, the "oil of song," as she called it, as a lubricant for many of the rusty, creaking wheels of the domestic machinery.

These children seldom quarreled, and were noted among the neighbors for their obedience, good nature and love for their mother. This little woman declared that she never used a rod, or in any way struck one of her children.—A. J., Reynoldsburg, Ohio.

STORY-TELLING

An affectionate or tender-hearted child is caused many an unnecessary sob by being told a sad story, such as "The Babes in the Wood" and "Hop O' My Thumb," especially near bedtime. I learned this when I read these stories to my little boy, and afterward had him clasp me around the neck and cry: "You wouldn't lose me in the forest would you, mama?" Such stories should not be read to children under six or eight years. Once, in "making-up" a story for my little boy, I spoke of a man's carrying a basket with four puppies inside, and one fell out upon the pavement; the man was deaf and did not hear the puppy's cries, so went on without it; before I could bring in a big hound as

the puppy's rescuer, my boy burst out in tears, saying, "I feel so sorry for that little puppy." Many days passed ere he could forget the poor puppy's plight. I realized fully then that I must be careful about telling the sad stories to tender-hearted children. True, there are children who would listen unmoved to such a tale, but the majority will think about it for weeks and months, and no doubt they have caused many a little pang that we know not of, yet might have avoided if we had known. We, in age, know and feel so much of the seriousness of life; and that is why we should strive above all else to keep youth in our children bright, buoyant and care-free. The little perplexities that will come in their daily life are usually those that harden them and prepare them naturally for the more serious occupations of later life, but I feel we should not add to these rindrops by telling stories of false imprisonment or cruelty. There are so many good stories that leave good impressions and which often mold character into noble manhood. These should be chosen. Not every story-book lying upon the dealer's shelves is just the book we should give our boy or girl. More care should be given at Christmas-time in selecting these books. We often spend an hour in selecting a doll or a hand-car, then in five minutes we select and buy a book. The pictures usually catch our eye. If they are not grotesque, all the better. The reading we find out, to our regret when we come to put more attention to it, is either a story of weird imaginings in prose or a silly falsehood in unlyrical rhyme, neither of which is of interest or benefit to the bright and comprehensive little mind at our knee.

Since there are good and beneficial story-books to be had, we should see that our children have them another Christmas. Books are not only a Christmas delight; they live all through the year if well kept; sometimes the stories in them live in the minds of the little tots until they have children of their own.—Mrs. W. H. H., San Jose, Cal.

FEAR OF THE DARK

It is deplorable that so many children suffer from fear in the dark. While this fear may be inherited, and very difficult to overcome, it is possible to prevent it, if taken in time.

One sensible young mother determined that her child should not suffer in this way if she could help it, and with this end in view she began her training as soon as she was able to assume the care of the child. Having decided that regular hours for feeding and sleep were desirable and necessary for the health of the little one, she followed this rule, but instead of the old fashioned idea of having a cradle with rockers or a swinging crib in which the baby must be kept swaying until it fell asleep she eschewed the rocking idea altogether. When the baby was fed, it was held quietly in her arms, and then if it was sleeping time it was laid in its little bed, or in the middle of its mother's bed in a room by itself. This was done whether it was asleep or not.

At night it was made ready for its night's sleep, then fed, put to bed in a

dark room worked was al the dan tinguish afraid gradual begin t left in The right in boy of fear of way to in a ro had re as stre going mother wise w little o As some o all of formed as usu stead of make hushed accom could asleep and co her m baby. child, expect

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dark room and left alone. The mother worked on the principle that if the baby was always left alone to go to sleep in the dark before it was old enough to distinguish light from darkness, and to be afraid, it would not know fear when it gradually grew to the age when children begin to demand a light, and be afraid if left in the dark.

The result proved that the mother was right in her ideas. The little one, now a boy of ten years of age, has never known fear of the dark. As a baby, the simplest way to put him to sleep was to leave him in a room by himself, for the training he had received made him object to rocking as strenuously as most children object to going to sleep without it. This saved the mother a great deal of time, which otherwise would have been spent in getting the little one to sleep.

As she had adopted the principle that some of her time was her own, and that all of it did not belong to the baby, she formed the habit of going about her work as usual while the baby was sleeping, instead of avoiding everything that would make any noise, and keeping the house hushed and still. In this way she could accomplish her work much more quickly, could entertain her friends with the baby asleep in the same room or in the next, and could devote an uninterrupted hour to her music, without fear of waking the baby. The result was a healthy, happy child, giving as little trouble as could be expected.—G. G. S., Montreal, Canada.

GIRLS VS. BOYS

We, every day, read papers and books, hear lectures and general discourses on the training of our girls, still, while it is truly a much neglected subject, what will we do with our boys?

Boys need our confidence. They reach that ever questioning age, and it is "why." If it is imperative they do such and such a thing against their will (and they all seem to possess that will), tell them why. It is not unreasonable. We will get better results and less rebellion than to say, "because I said so, do not ask 'why'?"

If there comes a rainy or a cold blustery day, and Ned has a sled to finish or James has a kite frame about done let them take possession of the kitchen, let them keep up their fires and see that they put everything in perfect order again, and they will not try to find a place more homelike and freedom-filled than home.

If they wish a quiet company of boys to play games and amuse themselves, give them free access to a room, early hours and order when they disperse, and they will not seek company who knows good or bad away from home. If mothers are not too busy or tired, let them take a hand in a game or two, thus showing we, too, enjoy the games they are interested in.

Surely the day is coming when we shall read less of problems "Why do our boys of sixteen just come home to sleep and eat?" "How to keep our growing boys within the home circle," etc.

Let us examine our own conscience, and ask ourselves, "Are we doing as mothers and sisters as we older would like to be done by?" A growing boy has a mind and a will, developing as are his body and physical powers, and are we helping in the right directions or are we at war with them?

As to our girls, "L. S. T., Germantown, Pa.," in our January number voices my

DRESS BETTER AT LOWER COST

Your money will go further this Fall than it has gone in several seasons, owing to the very unsettled conditions which have existed in the textile trade for several months. We have been fortunate in our purchases of raw materials and made-up goods. Then, too, the new styles for Fall are extremely beautiful, more attractive than ever. You will be delighted with the strikingly beautiful garments which have been designed for the Fall and Winter season, and surprised to learn the very low prices which will bring them to you from the great Macy store in New York City. Many of our buyers have returned or are now returning from the fashion centers of Europe, bringing with them the newest things produced by the style creators of the old world, and you will surely want to see the new Macy Catalogue with its wonderful variety of merchandise, beautifully illustrated, fully and accurately described, and all so attractively priced as to enable you to dress better this season at a very material saving.

Macy's Prepaid Price For This Fine Coat

will surprise you. This beautiful garment is only one of thousands of ready-to-wear garments illustrated in the Macy Catalogue for Fall and Winter, and we are ready to send you a free copy if you will write for it. The new book is larger and better than ever. It is easily the largest catalogue issued by any retail store in New York, the fashion center of America. It contains 636 pages, showing a wonderful variety of dependable, high-grade merchandise, everything for the family, everything for the home, all priced at the same low prices which have made Macy's the largest and most widely known store in New York.

Then, too, our new policy of prepaying the transportation charges on thousands of articles enables the woman in California to buy just as cheaply as the woman in New York City. We are prepaying the transportation charges on all ready-to-wear apparel except shoes, and all jewelry. There is nothing more for you to pay. Simply send us the price we ask for any article of wearing apparel except shoes, or any piece of jewelry, and we will deliver it free anywhere in the United States.

Remember that we manufacture more of the merchandise we sell than any other store in the world. Our merchandise passes from first hands direct to you, with just one small profit added. We cut out the profits and expenses of a host of middlemen and pass along the saving to you in the form of lower prices, and on thousands of articles we pay all the transportation charges too. Therefore, before you buy anything to wear or to use this Fall, please write us a letter or a postal card and ask for a copy of our new book. It will be sent you by mail, free and postpaid, the day we receive your request.

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When answering ads mention McCall's

sentiments. Now let us turn to our boys.
—E. F. B., Wisconsin.

TO CURE STAMMERING

Several years ago I visited quite frequently at the home of a friend, who was the mother of a bright little boy about five years of age. He was a very lively little fellow and wanted to talk all of the time, but he stammered very badly. When he would commence to tell about something that had happened, he couldn't tell it fast enough, it seemed, and consequently he stammered. His mother would say, "Now, Harold, wait. Take your time and tell it slowly or don't try to talk at all." Thus every time he commenced to say anything she made him say it slowly, and it was not so very long before the habit left him entirely. He is a young man now, and, no doubt, is very thankful that his mother took the trouble to cure him of this embarrassing habit. From this case I am sure that any mother, if she commences in time, can cure her child of stammering, just the same as another mother I know trained her girl to walk straight and with her shoulders thrown back by reminding the child of her walk several times a day.—Mrs. M. O. M., Highmore, S. D.

TEACHING A CHILD TO USE BOTH HANDS

While reading the article, "Left-Handed Children," in McCall's Magazine (May issue), the thought came to me, "Why do not mothers teach their little ones to use both hands equally well?" While visiting in California several months ago, I became acquainted with one of the teachers in the graded school, and she told me that she taught the pupils in her drawing class to use both hands for the work, and some of them had attained great proficiency.

If children can be taught to use both hands after they are old enough to attend school, what might not mothers accomplish, if they began teaching them while they were still babies? If in later life they were to have the misfortune to lose their right hand, of what inestimable value it would be to them to be able to use their left hand as dexterously as they had used their right.

Mothers, teach your little ones, when playing with their blocks, to pile them with both hands; and when old enough to sit at the table, let them take their spoon in the right hand for breakfast, and the left hand for dinner, and so alternate.

When old enough, get them a portable blackboard, and show them how to use the crayon, taking one in each hand.

It is no disgrace to be left handed, as some mothers imagine, and it is *not* right to tie one hand, in order to compel him to use the other. Be patient with the little ones, never mind if they do spill things sometimes, and if you succeed in teaching them to be ambidextrous they will surely bless you for it in after years.—Mrs. L. D. C., Indian Orchard, Mass.

If!

Three scientific men from an Eastern college visited a certain Montana mine. On the ascent by means of the usual bucket one professor thought he perceived signs of weakness in the rope by which the bucket was suspended. "How often," he inquired of the attendant, "do you change these ropes?" "Every three months," carelessly replied the other. Then he added thoughtfully, "This must have been forgotten. We must change it today—if we get up."—Christian Register.

Dogs of the Red Cross

In France, dogs are being utilized to assist the officers of the Red Cross Service in caring for the sick and wounded. Dr. Deriaud, who is training a squad of these animals, says:

"The Red Cross dogs recognize no authority except that of a uniformed doctor with a red cross on his arm. They will not obey a command that is given by an officer in uniform if the red cross is not on his sleeve. A stranger can put on the doctor's uniform with the band, and instantly the dog greets him as a master."

"The dogs are trained in two different ways. One set is taught never to bark when a wounded soldier is discovered, for fear of exciting the sick or drawing the attention of an enemy who might slaughter even the fallen. The dog will wrestle and pull until he gets the soldier's cap in his mouth. Then he rushes back to camp, giving up his capture as a sign that a soldier in distress has been found. Another set, however, gives the alarm by short, but regular, howls, sounds which guide the medical corps to the spot where the wounded lie."

"In maneuvers, the 'wounded' soldier hides in tall grass or deep down in a ravine far from the temporary camp. One of the dogs is brought out for the test of finding him. He sniffs the air, listens to the wind, and then suddenly he goes forward, first this way and then that—swinging from side to side like an unsteady ship at sea—nostrils quivering and eyes dilated. After a momentary hesitation he is off, and after a short wait the astute little animal is seen afar off bearing the red cap in his mouth. He singles out the doctor and places the cap at his feet. The doctor attaches a leash to him and the dog leads him to the hidden man."

"The dogs are taught never to scent out the dead. It is their duty to find the living, but if a soldier is able to stand erect, no amount of coaxing will bring the dog within reach for the purpose of securing the liquor that may be strapped on him. The soldier must lie flat on the ground, to all appearances unable to rise, before the dog will pay any attention to him."

"Out of the Mouths"

Lois, aged six, has a grandmother who is strenuously engaged in religious work. She has also an older sister, Emma, who is very observing of dress. One day the grandmother came in from a religious meeting, where she had made the principal address, and, out of deference to the occasion, had worn her best gown. This was by no means elaborate, but the children had never chanced to see her in anything so elegant.

"What a pretty dress!" cried Emma. "Did you make it yourself, grandmother?"

"No, dear, you know grandma is very busy doing God's work in the world. She does not get much time to sew for herself," explained the slightly crestfallen grandmother, who was in the habit of strongly enjoining upon her descendants the beauty of the domestic virtues.

"But you told us, grandmother," remarked the forgetting child, "that we ought to make our own dresses just as quick as we got big enough."

"Emma!" piped up little Lois, reprovingly and sharply, "God first!"—Brooklyn Eagle.

HOUSEHOLD HINTS

HOME-MADE candy has become so popular that the amateur candy maker is glad of any hints concerning this new accomplishment. I find that if the pan or chafing-dish in which the candy is to be boiled is buttered for an inch or two down, the liquid will not boil over. It will not rise higher than the buttered rim.—Mrs. P. D. B.

TO KEEP PIE CRUST FROM STICKING

When making pies, if you tuck the upper crust under the lower and press down with a fork, you will never have any trouble with your pie sticking to the plate or the juice running out.—A. C. P.

TO STOP A LEAK IN A WASH BOILER

It is annoying to find the boiler leaking after the washing is begun. If the leak is not large, it may be stopped by dropping into the boiler a handful of corn meal. The suction of the water oozing through the hole, draws the meal to that place, the meal swells and is drawn into the leakage, and stops it so that the work may go on.—R. S. M.

SPOONS FOR MEASURING

I purchased a few tin teaspoons, bent the handles double, about an inch from the end, so they would be shorter and stiffer. I put one in each of the soda, baking-powder, and all other powder ingredients that are measured by the spoonful, and left them there. As long as the spoons do not get wet they will not need to be washed. This will avoid hunting a spoon for each ingredient measured, and washing all the spoons.—H. M.

TO CLEAN A CARPET SWEEPER

A little brush such as we use for cleaning vegetables in the kitchen is a great help in cleaning your carpet sweeper. First take out all ravelings with your fingers, then use the little brush to clean both brush and box of your sweeper. It is both quick and thorough.—Mrs. J. D.

FRESH VEGETABLES

To keep vegetables fresh through the winter, pack them in sand or dirt when putting them into the cellar. We cooked beets April 14 that were packed in this way and they were as firm as one could wish. This works equally well with carrots, parsnips, turnips, etc., and prevents that shriveled appearance, which they so often present late in the spring.—Mrs. S.

KITCHEN BOX

A long box, stood on end on casters, fitted with shelves and a screen door, is an acquisition to any kitchen or cellar in summer. Keep plates of food there in a cool place between meals.—L. L. T.

USING SMALL JARS FOR PRESERVES

At fruit-canning-time one is apt to have a little left over after filling the large jars, and sometimes not enough for even a pint can. If all glass, vaseline and cold cream jars are washed out when empty with hot soap suds and rinsed with boiling-hot water and soda, and put away with the fruit cans one will be surprised to find how handy they are in preserving-time. Malted milk bottles and stick candy jars are good for the same use. After screwing the top on as tightly as possible, and the

jar has become slightly cooled, dip the top in melted paraffin and you have an airtight can, and one that will save opening a larger one when just one unexpected guest arrives for a few hours, and you wish to serve a little lunch. Small neck bottles may be used for berries, cherries and other small fruits and larger ones for peaches, pears, etc. Try this.—Fruittime.

TO REMOVE PAINT STAINS FROM GLASS WINDOWS

It frequently happens that painters splash the glass windows when they are painting the sills. When this is the case, melt some soda in very hot water and wash the glass with it, using a soft flannel. It will entirely remove the paint.—G. L. C.

COLD STARCH

How many housekeepers who do their own washing stand over a hot stove an hour or more cooking flour starch? Here's the way to make it without cooking. Mix the required amount of flour with just enough cold water to make a thick batter, then add enough boiling water to thin it, stirring it as you pour the hot water in. Be sure that the water is very hot or the starch will stick.—C. V. O.

WORK APRONS

My most convenient work aprons are made by turning up the bottom on the right side to form a generous pocket, stitching once up the center to hold in place. When setting the house in order each morning, these aprons save me many steps. If small articles have been left out of place, I simply place them in the pocket until I reach the room where they belong, when they are put away without an extra trip. One of strong canvas makes a nice clothespin apron, and is convenient when working in the garden or among the flowers.—A. A.

SEWING AND WASHING FOR CHILDREN

The labor of sewing and washing for children can be reduced just half if one follows this plan. In buying material purchase enough plain chambray, gingham or whatever is used for two pair of bloomers, one dress and an extra skirt, and enough plaid or striped material of which the predominating color is of the same shade as the plain material, for another dress. One skirt will do two suits for the reason that it does not become soiled as quickly as the other garments. Cotton crepe in white and colors is excellent for children's underwear and dresses, as it does not have to be laundered.—M. B. G.

MARKING STOCKINGS

Before putting stockings into the wash each week, if each person will tack the two stockings of each pair together at the hems (a half dozen stitches over and over are sufficient), she will save much time and annoyance trying to mate them afterward. This is especially helpful in a large family where different colored thread may be used by each person.—M. B.

CLEANSING IVORY HANDLES

Ivory handles that have become blackened may be cleaned by rubbing them with lemon dipped in salt. Stained enameled pans can also be cleaned by rubbing them with coarse sand and lemon pulp.—Mrs. I. M. D.

How a College Professor

Made Delicious Morsels by Exploding Wheat and Rice



Prof. A. P. Anderson, formerly of Columbia University, thus solved the problem of exploding grain. And he gave to you all Puffed Wheat and Puffed Rice—the most enticing cereal foods you know.

In each kernel of grain lies a percentage of moisture, which heat will turn to steam. If the steam is confined, and the heat is sufficient, an explosive force is created.

The moisture permeates every food granule. To explode it means blasting those granules to pieces. And that means to make the cereals twice as digestible as by any other process known.

Shot From Mammoth Guns

Prof. Anderson did this by building bronze-steel guns. The grains are put into them, then sealed up steam-tight.

The gun is revolved for sixty minutes in a furnace heat—a heat of 550 degrees. Thus the grain is cooked to a plastic mass, and the moisture turned to steam.

When the gun is unsealed that steam explodes. There is a separate explosion inside of each grain—inside of each granule of grain. The millions of food particles are blasted to pieces. The grains are puffed to eight times normal size—made four times as porous as bread.

The plastic walls are expanded and crisped. A myriad cells are created. Yet the coats of the grain are unbroken. That's how you get these curious foods which everyone delights in.

How Folks Like Them Best

In the morning one serves them with sugar and cream, or mixes them with fruit. And the taste is like toasted nuts.

For luncheons or suppers they are served in milk. They are like fairy wafers, crisp and porous. And they are whole-grain foods.

They are used like nuts in candy making and as garnish for ice cream. They are eaten dry, like peanuts, sprinkled with a little salt.

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The Inhospitable Woman

By Inez McFee

"Mabel Trevor, you haven't an ounce of hospitality in your whole make-up!"

"Yes, I have, dear," answered Mrs. Trevor, meekly enough, albeit she swallowed a sob. "But, Fred, I don't see how I can have company now. And men—two of them!"

"Well," interrupted Mr. Trevor, "you have often said it was no more trouble to cook for two than one! You don't need to do anything special. It is too bad not to have them when they are going to be so near. Adams has never met Bailey, and he told me he wanted to so much. I just told him to run down on Sunday!"

"You did? Good gracious, Fred Trevor, you are the limit! I suppose you never thought of me with the house all at sixes and sevens, no end of sewing on hand, and work enough to kill a dozen women!"

"It doesn't all have to be done right away, does it?" demanded Mr. Trevor with all a man's calm indifference. "What is the matter with the house? Looks good to me. Thought you just got through cleaning."

"I did—two weeks ago. But I have been so busy sewing this last week I have not taken time for anything else. The washing is not even done; the house is not swept; there is nothing ready to eat. This waister!"

"Get somebody in to help you," interrupted Trevor impatiently, glancing hurriedly at his watch. "Jam that waister into a closet! You have surely got something else you can wear tonight. Manage to have them for six o'clock dinner anyhow. I will send them to the hotel to sleep. I don't see why in thunder it is so much trouble for us to have company! I don't dare invite anyone any more!"

"But, Fred," interjected Mrs. Trevor hurriedly, seeking to stem the tide of her husband's wrath, "I am so busy! There is not a woman in this town that works harder than I do. I am half sick this fall, too. Seems as though I just have to force myself some

days. If I only had just my housework to do."

"Oh, pshaw!" exclaimed Trevor scornfully. "You always say that! It isn't the reason. You don't care for people. You haven't a grain of hospitality as large as a mustard seed!"

"Hospitality!" cried Mrs. Trevor, her indignation getting the better of her judgment. "Don't talk to me of hospitality! I could be hospitable too if all I had to do was to invite in the people and watch you hustle around in the 'chief-cook and bottle-washer' act. If I could just sit down and enjoy them, bless you, I would be willing to entertain every Sunday evening! You can't tell where the shoe pinches if you have never had it on!"

"All right, my lady, let it go. I don't want you to entertain them anyhow; I will take them to the hotel! I suppose you won't object if I have them down in the office for the evening? I wish to goodness I had a room in this town where you could never poke your nose in!"

With this parting shot Mr. Trevor hurried down to answer the telephone in the office, which had been ringing distractingly for the last two minutes. The Trevors lived in cheerful, cozy apartments above their store building, and for a few moments Mrs. Trevor listened uncompre-



"Oh, auntie," she cried in confusion, "it is just too ridiculous for you to catch me this way; I'm crying."

lendingly to her husband's now cheery voice as he answered some business inquiry, then her head went down on the sewing-machine table in a flood of tears.

"Why, Mabel, child, what's the matter?"

The matter-of-fact question, launched in consternation, brought little Mrs. Trevor to anchor, and she faced about bravely.

"Oh, auntie," she cried in confusion, seeking to stay the tear drops, though her voice trembled traitorously, "it is just too ridiculous for you to catch me this way! I'm crying!"

"So I see," answered Aunt Elsie, shortly, though her eyes twinkled. "Anything you want to tell me? Or is it just a woman's undeniable prerogative, 'Nothing'?"

"No, indeed, auntie. It is *something*! A very big *something*! Fred wants to have Adams and Bailey here tomorrow night for dinner!"

"Adams and Bailey?" queried Aunt Elsie, wisely passing the real thing at issue. "Adams and Bailey? Never heard of them. Any kin to Barnum and Bailey? Menagerie in tow or anything?"

"No, you old goose," answered Mrs. Trevor, a smile half-dimpling around her mouth. Then, relaxing into gloom again, "but it is nearly as bad. They are a couple of men—entertainers from the Lyceum Bureau that Fred works for."

"Um," nodded Mrs. Carr, "and you don't want them?"

"I should say not! Look at things!" Mrs. Trevor's hand took in with a superb gesture the confusion which rioted throughout the rooms. "Dishes in a pile! Beds unmade! Dust everywhere!" A sob broke her voice.

"I see. Been more than extra busy have you, dear?"

The voice was kind, but there was a tiny fleck of disapproval in the tail of the old lady's eye. It was not lost on Mrs. Trevor.

"Yes, I have," she cried excitedly. "And don't you so much as dare think 'system,' you old pendulum-swinging auntie! I know you think I need not have been caught in such a fix if I would only do the right thing in the *right* time. But, auntie, I *couldn't*. There are too many things and not enough time! I was forced to let my sewing be crowded by until the children were both just out at the elbows. They had to be got into warmer things. And this waist—I see you are not looking very friendly at it. Well, we are invited to the Rolston reception tonight, and I have got to have it to wear. Positively I have not a single thing that will do. I have fussed over this thing till I am nearly frantic. Never had such a time before! It is a new sleeve pattern, and I am positive some idiot designed it! Fred told me to chuck the thing into the closet! He would never know the difference if I went in my last summer blouse!"

"No," observed Aunt Elsie slowly, "that is one thing in his favor—you always look pretty to him."

"Oh, you could bring up a good many things in his favor! I am not finding fault with Fred. But, auntie, he has actually asked those men!"

"He has?" The old lady laughed softly. "Seems to me he took a good deal for granted, didn't he?"

"Yes, he did. And when I objected—he—your favorite nephew was not exactly nice, Auntie Carr."

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THE IMPERIAL STEEL RANGE CO. 263 State Street, Cleveland, Ohio

"No, I dare say not," observed Aunt Elsie, smiling shrewdly. "There is a good deal of the old Trevor stock in him!"

"He was real reasonable, though, auntie, after all. He said he would take them to a hotel. He knows I have lots to do, and am half sick in the bargain."

"He wha—you are," stammered Aunt Elsie. Then, as the Trevor blood mounted in the ascendant, rising, in as near wrath as she ever permitted herself, "And do you mean to tell me, Mabel Trevor, that you will let him do such a thing?"

"Why," faltered Mabel, looking at the old lady in surprise, "I do not see what else I can do."

"You don't!" cried Mrs. Carr, sinking back in her chair with the expressive pantomime of washing her hands of such helplessness. "And to think that I had you in special training for two years!"

"Auntie," said Mrs. Trevor, anxiously, "you don't think I ought to have them, do you? What can I do? It is five o'clock now!"

"Do!" exploded the Trevor spirit. "Finish your gown, and go to the feast with a smiling face! In the morning get up and hustle. 'The better the day the better the deed.'"

"Handsome is as handsome does," finished Mrs. Trevor, silently enjoying her aunt's flounder among justifying epigrams. "But what shall I do with Fred? He is as mad as a hatter? I don't suppose he would let me have them now for love or money!"

"He wouldn't for money, but try him with love, my dear," replied Aunt Elsie softly. "Why," straightening herself energetically, "you can manage it all right. A woman with any tact can bring a man around any time. Surely you have not lived with him for twelve years without knowing how to coax him around to your side of the fence if you really want to! It is your plain duty to have those men."

Yes," with a quieting gesture as Mabel started to speak, "I know what you would say: 'Fred had no right to ask those men when you are so busy and already overworked.' Granted; but, my dear, he does not realize just the position you are in. Men seldom do. He does not look at the housekeeping through your eyes, and, therefore, he has no conception of the mountain of work that towers threateningly before your tired vision. He is very sociable and he loves to have company and to show off his home. It is a cheery place and he is rightly proud of it. In opposing him you deprive him of what is a very real pleasure. Besides this you force him to seek enjoyment elsewhere. Now, from your point of view, it would be very desirable to have him take these men to the hotel, as he offered to do. But it is a step in the wrong direction; and—would it pay? I tell you, Mabel, there are too many outside distractions nowadays for any wife to willingly drive her husband into the open. This is the twentieth century of affinities and infinities—a day when every wife needs to bring into relief even the smallest of her charms if she is to keep her husband from wandering after strange gods."

"Why, auntie," cried little Mrs. Trevor, aghast, "how you talk! Just as though I couldn't trust Fred anywhere!"

"To be sure," answered the old lady pacifyingly, "I was not thinking of Fred Trevor in particular; but then he is only human. And, you know, 'great streams have small beginnings.' No, Mabel, if you are a wise woman, you will do your best to have those fellows, even if it does rack your nerves. And it need not really do that! You are too particular, dear. An hour's work of setting to order in the morning—a little deft stowing out of sight and a general dusting off of the surface of things—and they will pass muster before any man's eyes. They are not critical."

Women's Wages

The ticket sellers on the Chicago elevated roads are women. They are on duty continuously twelve hours a day seven days in the week and three hundred and sixty-five days in the year. If they want a day or half a day off, even on Christmas, they must call in a substitute, who draws the pay for the time the agent is off duty. The full-time, full-fledged pay is fourteen dollars a week. Before becoming eligible for full-time positions the women must serve an indefinite novitiate as substitutes or "extras." The "extra" must be ready to go on duty at any moment—Sundays and holidays included—but is employed only part of the time.

These positions are deemed so desirable that one company out of the five has—or recently had—two thousand applicants on its waiting list, while the total number of women employed by all five companies is about four hundred. This would suggest about twenty-five applicants for each job; and a waiting list of such formidable proportions must discourage a good many who otherwise would apply. We suppose the elevated roads, on the terms above described, could get forty thousand women about as easily as four hundred.

Over half the women in Chicago candy factories, working eight or more hours a day for six days a week, fail to earn as much as six dollars a week. The same re-

port mentions frequent advertisements for "girls fourteen and fifteen years of age, for pleasant work in box factory; three dollars a week while learning." They are kept learning quite a while. In various employments, moreover, there are dull seasons during which the women have work only three or four days a week or a few hours a day.

Scarcely any other industrial fact is more baffling than this huge mass of unorganized, undisciplined, underpaid, half-employed female labor in cities. All intelligent reports upon vice refer to it.—Saturday Evening Post.

They were on their honeymoon. He had bought a catboat and had taken her out to show her how well he could handle a boat, putting her to tend the sheet. A puff of wind came, and he shouted in no uncertain tone, "Let go the sheet!" No response. Then again: "Let go the sheet, quick!" Still no movement. A few minutes after, when both were clinging to the bottom of the overturned boat, he said:

"Why didn't you let go that sheet when I told you to, dear?"

"I would have," said the bride, "if you had not been so rough about it. You ought to speak more kindly to your wife."—New York Evening Post.

PRUNE
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Some New Salads

PRUNE SALAD.—Mix prunes that have been cooked, stoned, and cut in pieces with shredded nuts—preferably walnuts, pecans or almonds. Serve on lettuce with a cream mayonnaise, in which a little minced celery is mixed.

PINEAPPLE AND BANANA SALAD.—Cut the pineapple into small dice and drain away the juice. To one cupful of pineapple add one cupful of finely sliced bananas and pour over a syrup flavored with Maraschino. Serve in lemon cups.

SWISS CHICKEN SALAD.—Cut into small pieces three cupfuls of cold chicken (either boiled or roasted), also cut up one cucumber and two heads of celery. Then add a cupful of broken up walnut meats and one can of French peas or its equivalent of fresh peas. Mix these well together and add plenty of mild mayonnaise. Garnish with olives.

FRUIT SALAD.—Mix one pint of cherries (canned, if out of season for fresh ones), one pint of shredded pineapple, three bananas cut in pieces, three sliced oranges, a few English walnuts and three figs, cut in small pieces. Drain these thoroughly and place on ice, if possible, to become thoroughly chilled. Serve on lettuce leaves with the following dressing: Mix one-half teaspoonful of mustard, one teaspoonful of sugar, one-half teaspoonful of cornstarch, one tablespoonful of butter and two well-beaten eggs, then add a very little weak vinegar—less than one-fourth of a teacupful. Cook all this over boiling water until smooth. When cold add a little less than half a pint of cream (whipped). Use a part of the dressing to mix with the salad and the remainder to garnish the top.

CREAM CHEESE SALAD.—Beat a fresh cream cheese with cream until soft, and then add some minced beets, green peas and chopped olives until the cheese will hold no more. Form into balls and place on ice. When ready to serve, cut little slivers of green pepper and stick into the balls a little way, resembling bristles. Place on lettuce and serve with mayonnaise.

CUCUMBER SANDWICH SALAD.—Pare a slender cucumber with a knife that will scallop the edges of the slices. Make a rich paste of cream cheese, chopped olives, a few nuts, the juice of a small onion and some finely chopped celery. Mix well and season with salt and paprika or cayenne. Spread this paste between two slices of the cucumber and lay the tiny sandwiches on lettuce leaves. Cover with mayonnaise, garnishing the salad with small strips of green pepper and olives.

Very Important

"Giles," said De Whizz to his chauffeur before he started on his run, "have you oiled the engine thoroughly?"

"Yes, sir."

"Are you sure, Giles?"

"Yes, sir. I have filled the spring cups and the engine reservoir. And I have greased the cornet-a-piston, the plurius unum, the exhaust pipe, the muffled tread, the thingumbob, the rigamajig and both the hot boxes."

"You have forgotten the most important place of all. Take the tin can and squirt a few drops of oil on the license number so that the dust will collect on it and make it hard to read. Always remember to lubricate the license number, Giles."

--Selected.



"Mamma's Making Jell-O"

"Bobbie! Bobbie-e-e! Mamma's making Jell-O! Aint you gla-a-d?"

Bobbie certainly is glad. Mamma lets him have two or three "helps" of Jell-O sometimes, because it is so good—and never a stomachache afterwards.

Do you remember how awful it used to be when you found there was nothing good under way for dinner?

JELL-O

was unknown then, and you had pie or pudding usually, when you had any dessert at all. Now the child who doesn't get Jell-O is deprived of one of the fine things of present-day life.

Jell-O desserts are made in a minute. Every member of the family, little and big, enjoys them.

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Ten cents a package at all grocers'.

Send us your address and we will send you the splendid recipe book, **75 DESSERTS OF THE WORLD**, with its beautiful pictures in ten colors and gold.

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The name JELL-O is on every package in big red letters. If it isn't there, it isn't JELL-O.



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WATER-PROOF

Button over regular diaper. Made from Stork Sheeting, waterproof—not rubber. White, dainty, pliable. Easily washed. Price 50c. 6-4 the Genuine. Made only by the Stork Co., Boston. Trademark in waistband. If your dealer hasn't them we will send postpaid on receipt of price.

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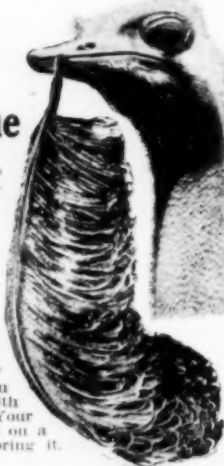
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We pay delivery charges to any post or express office in the United States and guarantee safe arrival in perfect condition. Your money returned if not pleased.

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Ostrich Tips, French Heads, Plumes, Boas, Stoles, Fans in all the fashionable shapes.

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Cawston ostrich feathers are not cheap, stringy feathers, but are fluffy ones, rich and glossy, with wide flues, made from male bird feathers which have life, strength and lustre; will wear almost a lifetime. May be recurred over and over again. An acceptable gift for any lady. Always fashionable.

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OSTRICH FARM

P. O. Box 20, South Pasadena, Cal.

People Worth Knowing

(Continued from page 24)

was married in 1887 to Carter H. Harrison, who was at that time but a great man in the making. Ten years later, when the Windy City was in the throes of a political conflict, he was chosen mayor—and mayor he is still.

Personally, Mrs. Carter Harrison is a woman of not only great charm, but also of unusual mental gifts. She is the author of several good—if not best—"sellers," and is also a member of some of the most prominent clubs of the Middle West. Recently she took up the woman's suffrage movement with such enthusiasm that her husband is reported as saying that he was "afraid to pass a public hall lest he should hear her voice." Whereupon, Mrs. Harrison, with true wifely obedience, declined all invitations to speak in public, stating simply that "Mr. Harrison does not like it." Mrs. Harrison's tact and her knack of making friends of those who for political or other reasons might be antagonists to the Harrison administration have unquestionably been of incalculable service to her husband. Added to these qualities, she is an accomplished musician, very witty, and an altogether charming hostess.



MRS. CARTER HARRISON

In the foremost ranks of the women who do great things stands Jane Addams, whose fame as the founder of Hull House, in Chicago, has spread itself over three continents. Her noble work for the rescue of the submerged tenth, and for the

physical, mental and moral uplift of the many threatened with submersion, has been accomplished without any noisy blare of brazen trumpets, but it has been thorough and enduring, and has inspired others, though perhaps lacking the initiative of Jane Addams, to emulate her example. What was at first but an experiment has matured into a successful enterprise, as far-reaching in its influence as it is beneficent in its immediate results. The originator of it, however, is still the same modest, unassuming, but purposeful woman that she has always been—quite unspoiled by the homage rendered her. Her tastes are simple, her personal wants few. It is related of her that one evening last winter, being the guest of honor at a reception given by an august committee, she discovered, as she was about to return home, that her hat was missing from the ladies' dressing-room; and a diligent search proving fruitless, she was compelled to leave without it. The committee, overwhelmed with chagrin, shortly afterward tendered its abject apologies for the mishap, together with a check for fifty dollars, to purchase a new hat; but Miss Addams, in her terse, matter-of-fact way, immediately returned forty dollars of the sum, with a note of thanks in which she stated that she had never in her life paid more than ten dollars for a hat, and would not know what to do with one costing fifty.



GOVERNOR WILSON IN AN ORATORICAL ATTITUDE

Dr. Woodrow Wilson, Governor of New Jersey, is one of the very few successful educators who have also achieved success in politics. His candidacy for the governorship a year ago occasioned no little surprise among those who had known him only as the president of Princeton University, but he won his election on the strength partly of his sterling principle and partly of his wide knowledge of men and affairs.

The accompanying picture of Governor Wilson portrays him in a characteristic attitude when speaking in public. It was photographed in New Mexico, in the course of his recent trip to the West and Southwest—where the Wilson smile has won for its possessor many new friends. It is even averred, by those who witnessed his triumph in the course of this historic trip, that should he desire it Governor Wilson may easily lay claim to the Presidency of the United States when the next election falls due.

This remarkable man, whose name is really Cincinnati Heine Miller, is a native of Ohio, but has been identified with the Far West during the major part of his life, having accompanied his parents to

(Continued on page 97)



In England the Superior Qualities of these Fabrics have made them Standard for over Half a Century.

IMPORTED ENGLISH CLOTHS

have a name and reputation; but we **Guarantee** that Benns' Mohairs made in our Greystone Mills are Fully Equal, if not Superior to the same Fabrics manufactured in our English Mills.

Benns' Mohairs are made from Real Mohair which is the long, silken fleece of the Angora goat. We comb, spin, weave and dye; every process under our entire control, and by specialized machinery.

Benns' Mohairs excel in brightness and lustre, are soft and silky to the touch, and shimmering in appearance. They retain their freshness and give lasting wear.

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England
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Direct from Loom to Wearer

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We have an extensive assortment of Weaves—Brilliantines, Plain Mohairs, Sicilians, Stripes, Cords, Mixtures, etc.

Our Early Fall Selection includes Black, Blues, Grays, Browns and Greens.

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BENNS' MOHAIRS are Guaranteed to be exactly as represented by sample.

If any purchase is not satisfactory, it may be returned for exchange or prompt refund of money.

Give us an idea what garment you have in mind, or what weave or color you are interested in so that we may specially select your samples.

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Gray shades—Our Specialty—only 50 cents extra.
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H. Kirkus Dugdale Co., Desk 138, Washington, D. C.

Dainty Models for Large and Small Girls

(Continued from page 43)

No. 4224 (15 cents).—This girl's dress is very lovely in the simple lingerie development suggested. The long panel front in apron effect is smart and new. There are tiny tucks in the panel front just below the waistline. The side-front, side-back and sleeves are cut in one. The pleated skirt is cut in one straight piece, making it easy to manipulate. Lace edging applied at the outer edge and lace insertion at the inner edge of the tucked seams of the panel, add greatly to the beauty of the little frock. A simpler development with high neck and long sleeves can be planned for this model, either in wash material or in light-weight wool fabrics, such as challie, wool batiste, albatross and the like. The pattern is cut in four sizes, from six to twelve years. Size eight requires three yards of material thirty-six inches wide.

No. 4232 (15 cents).—This Kate Greenaway or Empire frock is very dainty. The one-piece yoke is very new in its cut, and the gathered skirt being cut on straight lines at the hem allows for a development of the model in embroidery flouncing. The tiny stitched tucks in the yoke are purely decorative, while the short tucks in the sleeve just below the shoulder give a little desirable fullness at the under-arm. The sleeve is cut full length with cuff, but marked for a three-quarter length flowing sleeve. The tiny yoke and collar of allover embroidery may be omitted if desired. The model can be developed also in any of the lovely wash fabrics shown in the shops; also in light-weight wool materials, such as challie, albatross, batiste and the like. The pattern is cut in four sizes, one, two, four and six. Size four requires two and three-eighths yards of material thirty-six inches wide.

Embroidery by the Machine

A woman who is successful with her needle often outlines all the stamped stems of her embroidery design on the sewing machine. She uses a short stitch, and if the material is thin she puts a piece of paper under the cloth to loosen the tension. Then she works over and under each stitch, and the result is an even stem stitch, that takes about twice the time if it is all done by hand.

HOW TO AVOID DISAPPOINTMENT

Very frequently subscribers, through oversight, neglect to renew their subscriptions for McCall's Magazine promptly. The demand is so great for every issue that we are unable to begin any subscriptions with back numbers. Therefore subscribers who delay in renewing are disappointed when we tell them we cannot send them the numbers they have missed. The only way to be sure of getting every one of the almost indispensable issues of McCall's Magazine, is to renew your subscription just as soon as you receive a notice of its expiration. Always renew promptly.

Today Is The Day To Write for This Book



Protect Yourself

THIS 200-Page Book is the Handsomest and most Complete and Authoritative Publication on Wearing Apparel of every description for Women, Misses, Young Men, Girls, Boys and Infants.

No matter how much or how little you can afford to expend on your own and your family's wardrobe, you will be surprised at the great number of Money-Saving Opportunities this catalogue offers you.

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C 251—The new French "Arctique" Cap. A delightfully smart little knitted cap that the chic Parisienne has adapted for motorizing, skating, outdoor sports and general cold weather uses. Knitted of very thick, soft, heavy Australian Worsted in a fancy stitch, with border of contrasting color. For ladies, young girls and children. No size required. Colors: all white, navy blue, cardinal red or Oxford gray; or white with navy blue, cardinal red, Oxford gray, light blue or black border. Pattern, paper.



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Times have changed

Our grandfathers didn't know—as we do—that cleansing the teeth preserves them.

COLGATE'S RIBBON DENTAL CREAM

is the modern dentifrice—an efficient cleanser without a "druggy" taste—a polishing cleanser without grit—an antiseptic cleanser without injurious chemicals.

By its antiseptic qualities it destroys decay-germs and leaves the mouth in that sweet, clean, non-acid condition which counteracts germ growth.

Its flavor is so delicious that you'll find it delightful to use.

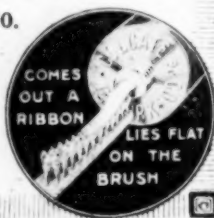
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A delightfully refreshing hair dressing, guaranteed by druggists everywhere for dandruff, falling hair and itching scalp.

Promotes hair growth and imparts a fascinating lustre. Girl with Auburn hair on every bottle and carton.

Large bottle 50c, at druggists everywhere, or direct, charges prepaid. (Give express office.) Trial bottle by mail 10c.

Giroux Mfg. Co., Dept. F, Buffalo, N. Y.

How to Make a Knitted Sweater

By L. J. Brewster

USE No. 4 rubber needles.

BACK.—Cast on 141 st, k 3, p 1 across needle, knitting last st. Knit pattern for 6 inches, then decrease 1 st at each end of needle in every fifth row until there are 93 st. This is the waistline. Knit pattern for 9 inches, then decrease 1 st at beginning of needle in every row until you have decreased to st. Knit pattern until back is 15 inches long. Slip 27 st on another needle, bind off next 20, and on the remaining 27 increase 1 st in every other row on neck side until you have 47 st on needle; then increase at beginning of each needle until you have 63 st, then on the arm side increase 1 st in every other row. (On right side of garment begin making buttonholes here. Make them thus: k 3, bind off next 4 and on next needle cast on 4. Make buttonholes every four inches.) Increase until you have 73 st. Cast on 20 for underarm. Knit 9 inches, then increase 1 st in every fifth row until this side is within 6 inches as long as back side seam. Knit 6 inches without increasing. Bind off loosely on wrong side. Sew up side seams.



A KNITTED SWEATER
Size 36 or 38 inches

there are 81 st left. Knit until sleeve measures 1 inch less than required length. Change to steel needles (and cuff looks neater if four are used, knitting round, without seam) and n, k 3, for 1 row. This will leave 64 st. K 1, p 1, for 4 inches, three of which are for turnover.

Face both fronts with satin ribbon and work buttonholes.

This sweater requires seven hanks of sweater yarn.

It should be knit with firm even stitches so that it will not pull out of shape.

COLLAR.—With steel needles, size No. 10, pick up 54 st on each front and 25 st on back. K 1, p 1 for 8 rows, then increase 1 st at beginning of needle for 12 rows, then bind off 5 st at beginning of each needle until collar is 4 inches deep at back.

SLEEVE.—Cast on rubber needle 53 st and knit pattern, increasing 2 stitches at beginning of each needle until there are 85 st, then increase 1 st at beginning of each needle until there are 89 st; add 12 stitches to each end of needle. Knit pattern for 2 inches, then decrease 2 st in every sixth row until

The Indispensable "H"

"I never thought the letter 'H' was very important," said the stenographer and typewriter, "until that letter dropped out of my machine the other day and I tried to get along without it while awaiting the repair man. Then it showed itself to be irreplaceable. It seemed to be in nearly every word I tried to write, and just for the fun of the thing I looked into the matter a little and was surprised to find how near to omnipresent that letter is in our language, particularly in expressing ideas of everyday importance and sentiment.

"To begin with, without the 'H' we are at once bereft of home and heaven, not to mention hades. We are left without a head, a hand or a heart. There can be no health without it. While we are thus left without hope, we are relieved of heat and can never get hot. Its absence assures us an earth without ending. We would all be bald-headed, for without it hair cannot begin. Similarly, we are deprived of habits and of habitations. We would have neither heirs nor heiresses, hens nor horses, hounds nor hash.

"We could never take a hack at anybody with a hatchet nor 'get the hook.' The world would be dreary without 'ha,

ha's or 'ho, ho's,' but we might cheer up because hanging would be at an end. Our stars would make no more hits and there would be no more hatpins. Hamlet would be forgotten. Things would be real, however, for there would be no hollow mockeries. We could neither have nor hold a half or a whole. There would be no waste, because there would be no haste.

"There would be no more halcyon days full of the harmony of the harp. Hallelujahs would never be heard. We wouldn't be able to hear. No harbingers of spring would come. There would be no halters for humbugs. Haughty young women in hammocks would no longer be heedless of the hay fever sufferers. The height of heels would cease to be a problem. There would be no household help. The days of the hunt would be over as well as those of the henpeck. He, her, him and his would cease to play a leading part in the young woman's conversation. There would be no passing hearse to haunt us.

"But, after all, we might get along, for we would still be born, live to eat, sleep and sing, play and work, get married, enjoy life, die and be buried, all without the help of the eccentric 'H.'"—N. Y. Herald.

Ice Cream, Ices and Cakes

By Mrs. Sarah Moore

WATER ICES.—A simple water ice is made with the juice of any fruit of a pleasant tart flavor, diluted with water and sweetened to taste. It is frozen with a slow motion in order that the ice may have a clear appearance. When only partly frozen it is called *frappé*. This ice, being more or less melted, is less chilling in its effect—more like a cooling beverage, and thus more acceptable at afternoon teas and receptions—than the more solidly frozen ices. Sherbets have the addition of white of egg or gelatine, and are stirred rapidly during the freezing process, thus gaining the frothy, cream-like appearance of a cream ice, yet without the use of cream.

ORANGE ICE.—Boil two cupfuls of sugar and four cupfuls of water for twenty minutes; add two cupfuls of orange juice and the grated rinds of the two oranges. Cool, strain and freeze.

BLACKBERRY SHERBET.—Crush two quarts of fine juicy blackberries with one cupful of granulated sugar. Let them stand together for an hour, or until the juice flows freely. At the end of the hour put the fruit and sugar through a vegetable press and strain the juice. There should be at least a pint and one-half, perhaps more. To this add another cupful of sugar and one pint of water, and stir until sugar is dissolved. Have ready a tablespoonful of gelatine, which has previously been soaked half an hour in a little cold water, and then dissolve in a very little boiling water. Put this with the other ingredients, add the juice of two lemons and freeze. Any berry sherbet may be made in the same way.

PINEAPPLE SHERBET.—This is prepared in the same way as peach sherbet, omitting the oranges and using two lemons.

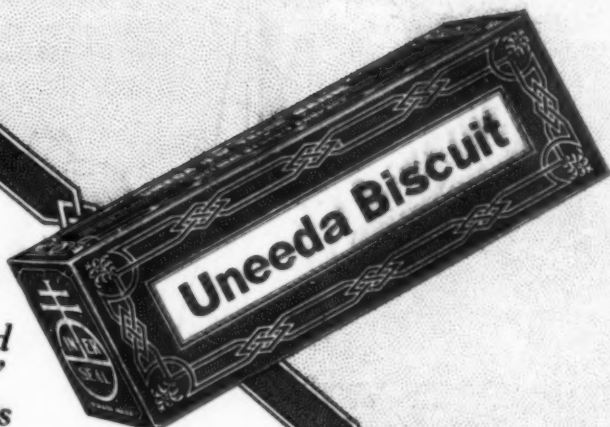
OATMEAL MACAROONS.—These are really delicious for afternoon teas, though made of the homely oatmeal instead of almonds. Mix two and one-half cupfuls of rolled oats, one cupful of sugar, two eggs (yolks and whites beaten separately), one tablespoonful of melted butter, two teaspoonfuls of baking-powder, one level saltspoonful of salt and one teaspoonful of vanilla. Drop on buttered baking-pans, leaving a generous space between the little cakes to allow for running over. Bake.

LADY BALTIMORE CAKE (Original Recipe).—Beat one-half cupful of butter and two cupfuls of sugar to a cream. Add three-fourths of a cupful of sweet milk slowly to this mixture, stirring steadily. Sift two heaping teaspoonfuls of baking-powder with two and one-half cupfuls of flour. Stir the flour into the sugar, butter and milk, and beat until smooth. Beat the whites of eight eggs to a stiff froth. Fold these carefully into the batter, add a few drops of almond extract, and turn into three greased layer-cake tins. Bake in a moderately quick oven.

PEACH SHERBET.—Boil one quart of water and one pound of sugar for twenty minutes; add a teaspoonful of gelatine that has been softened; strain, and when cold add a scant pint of peach pulp (prepared as for ice cream), the juice of two oranges and one lemon. Freeze as usual.

GRAPE JUICE FRAPPÉ.—Mix four cupfuls of water, two cupfuls of bottled grape juice, two cupfuls of sugar, the juice of two lemons and two oranges. Freeze by using equal parts of ice and salt, until it becomes a stiff mush of granular texture.

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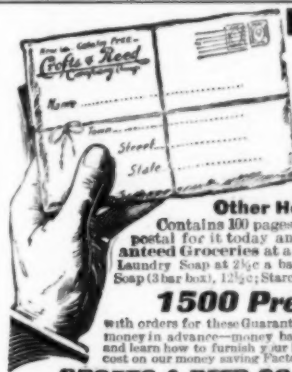
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A DINNER AT MY SON JUDE'S

By Maud Burbank

COME right in, Malviney, and set down while I halve an' quarter these apples for sass. My son Jude an' his wife are comin' tomorrow and I'm goin' to give 'em the finest dinner they ever set down to—pork an' apple sass an' all the fixins. Poor souls, they don't ever seem to have anything real tasty at their house. I don't know as I ever told you about the dinner I had at Jude's the last time I visited there? No, I thought I hadn't, and I don't know as I orter, for I wouldn't want it noised around the neighborhood, although I 'spose everyone's liable to have accidents in the kitchen. Well, 'twas the night I got there. Jude's wife met me in the hall lookin' like one of the cuts Miss Brady had in her last fashion book—neck an' arms all out to the weather. She's pretty as a picture, Jude's wife is, and a wonderful little woman if she has got new-fangled ideas. She said she was awful sorry that we couldn't have a nice homey evenin' together, as she had planned the first night of my bein' there, but unexpected company was comin' an' they'd have to have a dinner for them. I told her that would be all right, and although I'd had my dinner at noon, I guessed I could set up an hour or two later and digest another dinner, even if 'twas at supper time. I went up an' put on my black silk. Mary Abbie said to me s'she, "Mother, don't be afraid to wear your black silk; if it wears out I'll give you another one Christmas, but remember that Boston is very different from Thompkinsville." Well, 'tis, Malviney—'tis. Of all confusin' Bedlams! But I was a-tellin' about the dinner. In the first place, the company was late. They never got there till five minutes to seven by the clock, but Jude's wife never fidgeted or said a word, an' I neither.

Mary Abbie says the first time I even went visitin' to Jude's s'she, "Mother, don't say nothin' no matter what you see that ain't accordin' to your way of thinkin'," an' I never did. Jude wan't never like any o' the rest of us, you know; he had high ideas, an' went to the city 'fore he was scarcely out o' school; crazy about the children's manners when he wan't old enough to wear long pants, an' all that. Well, I'm particular about manners, myself, an' do admire good ones. Malviney, you never see such a dinner as that was! I've had about everything in the catalogue of misfortunes happen to me, from biscuits that wouldn't rise to cake that fell, but that poor girl's trials were like Job's compared to mine, and she bearin' it like a Spartan from

beginning to end. You know they have them gas cookers in Boston flats, Viney, an' I tell you, they're treacherous things! Either the jets was clogged, or the city turned it off, or somethin', for the oysters was brought on *raw*! They ate 'em, too. Starved, I 'spose they was, but I'd had a good dinner at noon, an' I didn't eat but jest one, so's not to be odd; dipped it in a little glass of red stuff that set in the middle of the plate, jest as I see the others do, an' that stuff was hot enough to make up for the lack of fire.

Well, to make a bad matter worse, they must have broke their soup plates, for the soup came on in teacups, the queerest kind of teacups you ever see, too, with two handles, and, Viney, you won't believe it, but that soup was *stone cold*! Yes, ma'am, an' had begun to jell in the bottom! Should you have thought they'd 'a' put it on that way? An' a real nice-lookin' girl brought it in, too. Jude's wife keeps two in help, you know. Well, them folks eat it down, every bit of it, an' acted as if it tasted good, too. Now I call that manners! (Help yourself to them sassafras lozenges, Viney. They're some Jude sent me. When the fish came on I saw they had got the fire to goin', but jest in a piece with all their luck, Viney, there wan't but barely enough to go 'round—comin' in so unexpected like. I 'spose, an' they had cut it up in the most nippetin' little pieces! The meat was good and tender, and plenty of it if you wan't real hungry or had been able to eat what had gone before. 'Twas some real tender cut of meat, tasted as much like beef as anything, an' the vegetables was fine. But the lettuce they brought on was enough to make any gardener blush for shame—great spranglin' leaves, tougher'n lignum vite, with little balls of curd cheese rollin' around in peppery oil. You could see things wan't ready too, the way they took things off, one by one, to gain time. Finally she brushed off the crumbs with a little napkin, an' then—Viney, you never see such pretty things in all your life, an' made out of ice cream and sherbet! Little ducks an' chickens, an' apples an' pears. Well, to cap the climax, there wan't any cream for the coffee, and, Viney—honest I hate to say it—but the cheese they spread on crackers and *ate*—Viney, they ate it—was—now don't repeat this to a soul—it was so old—it *smelt*! And never a word out of any of 'em about it. It was a terrible revelation of house-keepin', that dinner was, but an awful good display of manners!

Crocheted and Knitted Silk Ties

By L. J. Brewster



STRIPED SILK TIE

THE striped silk tie shown in our first illustration is crocheted. Begin by making a chain (ch) of 20, and work back 24 s c of dark silk, ch 1, turn and work across in s c 5 times more, two rows of light and two dark, until you have 7 light stripes. Crochet with the dark for 3 inches, then narrow to 20 st. Work these 2 inches, then narrow one stitch in every row until you have 12 st for neck. Make this the length required, remembering that it will stretch an inch. Widen 1 st in every row until you have 20. Crochet on these 12 rows, then stripe until you have 5 light stripes. Crochet 3 inches more of the dark, widen to 24 and make 3 more inches. Stripe like other end, then work 5 rows of dark.

Requires one and one-half spools of dark silk and a little light silk.



STAR STITCH TIE

KNITTED TIE.—Use No. 16 steel needles and knitting silk. Cast on 45 st or any uneven number. The first and all the rows are k 1, p 1. It is sometimes called pebble stitch. Repeat for 12 inches or the length desired, then narrow at both ends of needle. Remember now to p 1, k 1 to keep pattern perfect. Knit 8 rows, then narrow again. Continue thus until you have 25 st left. Knit neck as long as necessary, then widen at both ends of needle with 8 rows between until you have 45 st. Knit this end nearly as long as the other. Requires one and one-half spools silk.



FANCY TIE

STAR STITCH TIE.—This is done in star stitch, the pendant and ring are single crocheted. The pendants are filled with cotton while being crocheted. Requires one spool of silk.

FANCY TIE.—Chain 13. Make a d c in the third, fourth and fifth chain, ch 5, skip 4 ch and work d c in the next 4 ch. Ch 2, turn, 4 d c in in 4 d c below, 4 ch, then 4 d c.

Repeat until long enough. Run No. 1½ ribbon between the 4 ch. and finish with rosettes of same ribbon.



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Crocheted Silk Belts

By L. J. Brewster

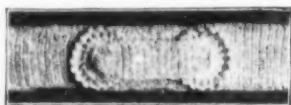
Silk belts are still very fashionable, and of all the new varieties there is nothing much prettier than a crocheted or knitted belt.

The belt shown in our first illustration is crocheted of white silk, and is worn with a white linen dress.



CROCHETED BELT

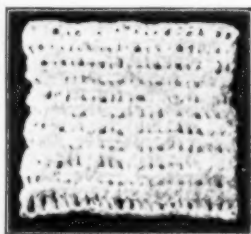
CROCHETED BELT.—Ch 21 and work closely 20 s c until belt is the length desired. Buttonhole stitch the edges to prevent stretching. The strap at the back is 11 s c wide and 4 inches long. For the motifs at ends of strap, wind 8 strands of silk or silkateen around finger and over



SHOWING THE STRAP AT BACK OF BELT

this work d c. Around this make 10 d c with 2 ch between, and over each 2 ch, 1 s c, 2 d c, 1 catch st. Belt requires one and one-half spools of silk or silkateen and a No. 8 steel hook.

BASKET-WORK BELT PATTERN.—Ch 24

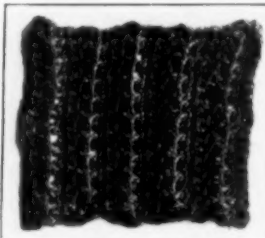


BASKET-WORK BELT PATTERN NO. 1

and work back with 22 d c, ch 2, turn * and make a d c, putting the hook around the d c below, from the front, another around the next d c. Now work 2 d c, putting the hook under

the d c from the back. Repeat from *, ch 2, turn, and begin at *.

RIBBED BELT PATTERN NO. 2.—Ch 23, turn, 22 s c, ch 1, turn 22 s c, ch 1, turn, work d c, loosely back of and around s c in second row below, ch 1, skip 1, d c around next to end of row, ch 1, turn, d c in first s c of row back of work, * d c over ch in front of work, d c in third s c back of work. Repeat from *, ch 1, make 22 s c as at beginning.



RIBBED BELT PATTERN NO. 2

BELT PATTERN NO. 4 (not illustrated).—Ch 26, over, draw loop through second ch from hook, through fourth ch, over, through all 4 loops on hook, *. Over, through same place as last loop was drawn through, through next ch but one, over through all 4 loops. Repeat from *. 2d row.—Ch 2, then over, through first space, through next space, over, through all four loops on hook. Repeat to end of row, then over through last space, through first of 2 ch, over, through all 4 loops. Begin at second row.

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Practical Fall Garments for the Growing-ups

(Continued from page 42)

attractive style. A small gusset is provided to offset the strain nearly always present when body of waist and sleeves are in one. The skirt of the dress is laid in pleats which turn toward the center-back and there form inverted pleats. A stitched belt makes a smart heading for the pleated section. The model can be developed in rather light-weight wool or wash fabrics. The pattern is cut in four sizes, from six to twelve years. Size eight requires three and one-quarter yards of material thirty-six inches wide.

No. 4236 (15 cents).—This girl's coat suit includes an attractive coat of the tailored type and a dainty little frock. Simplicity is the keynote of this suit. The coat is cut on plain lines, with a rolling collar and turned-back cuffs. Pockets are provided to relieve the plainness. The dress is cut simply. The body-front and front of skirt are cut in one piece; the body-back and back of skirt are also cut in one piece. The sleeve section is short and cut on straight lines. The two garments should appeal with force to the busy mother who must combine economy of time with good taste. The suit can be developed in any of the light-weight fall materials. The pattern is cut in four sizes, from six to twelve years. Size eight requires four yards of forty-four-inch material. For facing, one and one-quarter yards of twenty-two-inch material will be required.

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"Do you know that man, Barney?" "Barney gave a quick glance over his shoulder and turned quickly to the father. "Do I know that—that—that—" he choked, red in the face. "Why, the—the—" "Tut! Tut! Barney," said the priest, laying an admonishing hand on his shoulder, 'tis well. I see ye know the man."—Young's Magazine.

Senator Money of Mississippi asked an old colored man what breed of chickens he considered best, and he replied:

"All kinds nas merits. De w'ite ones is de easiest to find; but de black ones is de easiest to hide aftah you gits 'em."

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NEW YORK



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When answering ads mention McCall's

A Change of Heart

By Ruth A. Elliott

"Well, I guess I'll be moving along. Be sure to let me know if that there horse don't prove entirely satisfactory."

"Oh, he seems to be all right—a trifle skittish maybe. Yes, I think I'll like him."

Joe Crandall was finishing a "horse deal" with Tom Bailey, and had come to Bimby for the purpose. He had just stepped into his buggy, preparatory for the homeward drive, when he was accosted by the new minister.

"How d'ye do, Mr. Crandall. Are you going back by way of Mr. Smithers'?"

"Yes, I suppose you're going there; so jump in along with me and I'll drive ye that fur."

"Thanks very much Mr. Crandall," and the minister stepped into the buggy while Mr. Crandall slapped old Sal.

Mr. Howard had been in Bimby a short time, but as it was a small town he quickly learned to know all the townspeople and the farmers as well.

"I don't like going there this evening as it is our wedding anniversary, but it seems necessary," said the minister after they had driven a short distance.

"That so? How many years is it?"

"Five," replied Mr. Howard. "You know women always like to have their birthdays and anniversaries taken note of; so I expected to be home for supper to-

night, and I am afraid Mrs. Howard will be disappointed."

Joe Crandall thought of his wife; her birthday had been a few weeks previous, but he had not remembered to give her a gift. Of course Mary didn't expect it; she was very sensible—a fine woman all right. Not that he thought any the less of her because he didn't remember her birthday. Mary would not even expect a present.

"How long have you been married, Mr. Crandall?" inquired Mr. Howard.

"Thirty-five years this month," replied Joe.

"Quite a long time." After a moment, "I suppose you will have a big celebration then."

"I didn't calculate to do so."

"Mrs. Crandall, I expect, will have made plans," continued Mr. Howard.

"Not as I know of; leastways she hasn't said anything to me about it."

"You should surprise her in some way. What is the date?" suddenly.

"The twenty-fifth."

"Well, here is Mr. Smithers', and I am very much obliged to you."

Mr. Howard got out of the buggy and Mr. Crandall drove on ruminating on the strange ideas some people entertained. Funny, too; Mr. Howard was such a fine man, well liked, good preacher, pleasant and yet he seemed to think he must celebrate all dates of importance in the family calendar. Well, ministers had more time than farmers; possible that was the reason.

Arriving at home he found a most appetizing supper awaiting him. Mrs. Crandall was a good cook; in fact, she did everything about the farmhouse well.

Joe Crandall was conscious of the pleasant atmosphere and the well-cooked supper, but beyond that he gave little thought.

Supper had been over some time. Mr. Crandall, slipper-footed, smoking his briar while he read the newspaper, heard the telephone bell ring. As he took down the receiver he heard something that caused him to forget to speak. It was a conversation between a man and a woman. Mr. Crandall was so taken back that he unthinkingly listened.

"—The Crandalls aren't going to celebrate their anniversary! When is it?" This from the woman. Then the man replied,



Twelve o'clock brought Pa and the hired man in for dinner. Pa seemed troubled and said: "I've just got a letter from Mabel and she says Bob wants me to go up there. I calculate on going right after dinner."

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"Next Wednesday, and I wish we could manage to give them some little surprise. Suppose we have them over to supper. You see I will not be back for a few days—going up to Conrad, and I thought you might like to plan. Poor Mrs. C. works very hard and I think it would probably please—" The rest was lost to Mr. Crandall.

It was such a surprise to Joe. But who could it be? The minister and his wife, of course. Mr. Howard was still at Smithers' house.

Joe Crandall sat down stupefied, angry. That Howard fellow was putting his foot into it. What difference could it make to him. That was twice in one day that that anniversary had been mentioned. Well, if the Howards invited them, they could refuse, at least.

He forgot his newspaper, and sat smoking in short, angry puffs. His wife had worked? Well, hardly! She had the finest house in that part of the country. True, she did all the work herself; and everyone considered her the best housekeeper near Bimby.

Gradually his anger subsided and a stray thought made itself felt. This thought grew and grew until finally the short, angry puffs on the old briar became longer and smoother. As the clock struck ten the owner of the pipe arose and rubbed his hands gleefully, without a thought of his anger of an hour before.

The next day the Sewing Circle met at Mrs. Crandall's, and that good woman was in quite a commotion over the event; particularly the culinary part of the entertainment. All the ladies came that afternoon and did a great deal more chatting than sewing.

"How is your daughter Mabel?" asked Mrs. Howard of her hostess.

"She is real well now, Mrs. Howard. I kind of wanted to go up there next week but I don't know as I can. You see our thirty-fifth anniversary comes next week and I wanted to have a nice little supper for Joe and surprise him," and Mrs. Crandall's face lit up.

She had been pretty when young; soft brown hair that matched a pair of softer brown eyes. The brown hair was plentifully sprinkled with white now but the brown eyes were the same.

Wednesday morning found Mrs. Crandall busy in her kitchen. Today was her thirty-fifth anniversary and she was going to give Joe just the best supper she could prepare. Pa—as Mr. Crandall was called—had always liked Banberry tarts and a certain steamed pudding that had originated in Devonshire and tasted very nice with roast beef.

Toward noon the number of goodies seemed to take all the available space in the pantry. Banberry tarts set in rows, their little brown faces looking out from their pale bonnets of piecrust. There was the pudding ready for steaming and all the rest of the delicious things. Twelve o'clock brought Pa and the hired man in for dinner. Pa seemed troubled, and said: "I just got a letter from Mabel and she says that Bob wants me to go up there to fix up that hemp business. I calculate on going right after dinner."

Mrs. Crandall's face fell. She turned to the stove, where she dished the potatoes. It would never do to let Joe see how disappointed she was.

"You won't mind stayin' alone, will you? Cynthia will come over if you want her," said Mr. Crandall.

Please Insist on Genuine JAP-A-LAC



AND remember, Madam, that the dealer who stocks and sells you genuine Jap-a-lac will sell you genuine other things. He believes in giving you service. He knows that no imitation compares in beauty of work, in covering quality, in lasting power, with Jap-a-lac.

He knows that your satisfaction is too big an asset to risk for a few cents extra profit on an inferior article. He is not in the substitute business.

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JAP-A-LAC

They sell it in eighteen colors—for more household uses than we could tell you of if we took a half-dozen pages in this magazine. Some of them are: for hardwood floors; for painting the top of the kitchen table; for brightening and re-beautifying scarred furniture; for iron bedsteads, radiators; for automobiles—there is no limit to the list. We've printed a book that gives many of them. We'll gladly send it on request.

Jap-a-lac is a money-saver in first cost—as well as in results.

In the United States, Jap-a-lac prices are (Full U. S. Measure): ¼-Pt., 20c; ½-Pt., 30c; Pt., 50c; Qt., 90c; ½-Gal., \$1.65; Gal., \$3.00. In Canada (Full Imperial Measure): ¼-Pt., 25c; ½-Pt., 35c; Pt., 60c; Qt., \$1.10; ½-Gal., \$1.95; Gal., \$3.50. At the better dealers.

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BRANCHES
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Let Me Send You *Rapid* FIRELESS COOKER

At Factory Price. Satisfaction guaranteed or no charge. Saves 80 per cent on fuel, time and work. Pays for itself in a month or two. No experience needed. Boils, Steams, Stews, Roasts, Bakes, Fries. GENUINE ALUMINUM COOKING UTENSILS FREE. Also metal composition Heat Radiators, can't break or crack. Send for free book and 125 splendid recipes today. WM. CAMPBELL CO. Dept. 21, 220 21st St., Detroit, Mich.



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In each town to ride and exhibit sample 1912 bicycles. Write for special offer. **Finest Guaranteed \$10 to \$27** 1912 Models with Coaster-Brakes and Puncture-Proof tires. **1910 & 1911 Models \$7 to \$12** all of best makes... **100 Second-Hand Wheels** All makes and models, **\$3 to \$8** good as new... **Great FACTORY CLEARING SALE** We Ship on Approval without a cent deposit, pay the freight, and allow **10 DAY'S FREE TRIAL.** TIRES, coaster brake rear wheels, lamps, sundries, parts and repairs for all makes of bicycles at half usual prices. **DO NOT BUY** until you get our catalogues and offer. Write now. **MEAD CYCLE CO. Dept. R-26. CHICAGO**



Suesine Silk 39¢

Often Imitated—Never Duplicated

No silk so beautiful can hold its beauty so well or cost so little as—Suesine Silk

No other silk can give you the service, the satisfaction and the value that you get, when you buy and wear Suesine.

Years of experience have proven to thousands of fastidious women that Suesine Silk is for dressy uses or constant wear; for every week in the year and for every day in the week. Season after season through years of use, Suesine has proved its lasting beauty, its better wear, and its great economy.

When you ask your dealer for Suesine Silk, be sure the name

SUESINE SILK

is on every yard of the selvage. If the dealer offers you a substitute, don't even think of accepting it.

These substitutes for SUESINE may be weighed down with tin, glue or iron dust, which at first sight make the fabric pretty, but after a little wear it becomes shabby, rough, and develops holes. **Do not accept these substitutes—which invariably give dissatisfaction**

Instead, tell your dealer you want Suesine and ask him to get it for you. Then write to us, giving his name and address, and

we will send you, absolutely free, 42 beautiful samples of Suesine Silk, more than 255 square inches altogether.

We ask only that, when writing for these FREE samples, you will mention the name of your regular dry goods dealer, and say whether he sells Suesine Silk or not. Please be sure to give that information in writing to us.

No matter where you live, it is easy to get genuine Suesine Silk

We do not sell Suesine Silk except through regular retail merchants. But if we cannot send you the name and address of a Dealer in your vicinity who has Suesine Silk, we will see that your order is filled at the same price, and just as conveniently, by a reliable retail house, if you enclose color sample and price, 39 cents per yard.

The price of Suesine Silk in CANADA is 50 cents a yard.

Bedford Mills Desk 5
8 to 14 West 3d Street
New York City

Ask your Dealer for Princess Silk Foulard (a Sister to Suesine), the new Product of Bedford Mills



Rubens

For Infants, Misses



No Buttons. No Trouble.
Patent No. 528,460—529,213

Shirt

and Women

A Word to Mothers:

The Rubens Shirt is a veritable life preserver. No child should be without it. It affords full protection to lungs and abdomen, thus preventing colds and coughs, so fatal to a great many children. Get the Rubens Shirt at once. Take no other, no matter what any unprogressive dealer may say. If he doesn't keep it, write to us. The Rubens Shirt has gladdened the hearts of thousands of mothers. We want it accessible to all the world.

Made Also in All Sizes for Misses and Women

The Rubens Shirt is so easily adjusted and fits so snugly to the form that it proves particularly effective in guarding from cold and protecting the health of invalids, those enfeebled by age, or others who are delicate.

Beware of Imitations!

The Genuine Rubens Shirt has the name "Rubens" stamped on every garment.



The Rubens Shirt is made in cotton, merino half wool and half cotton, wool, silk and wool, and all silk, to fit from birth to any age. Sold at dry goods stores. Circulars, with price list, free.

Manuf'd by RUBENS & MARBLE, 99 Market Street, CHICAGO

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Announcements, etc., engraved and printed.
Latest styles, quality, reasonable prices. Monogram Stationery, 100 Visiting Cards 50¢. Write for samples.
The Estabrook Press, 181 W. Tremont St., Boston, Mass.

AT MILL PRICES
High quality Woolen and Worsted Cloth for Men, Women, Children. Best Value. Large variety fabrics. Samples Free. State garment plan. Color preferred. Established 1867. Always reliable.
RIDGEWOOD MILLS, P. O. Box 641, Holyoke, Mass.

What could be wrong with Ma? She wasn't saying a word. Funny she didn't want to drive up to see Mabel, who was their only daughter. She always did want to go.

"What ye say?" he asked at length. "Can't you go tomorrow?" asked Ma.

No, Bob says he is going away tomorrow to be gone a week and this here business has got to be settled at once. No, I got to go today.

Poor Mrs. Crandall offered no remonstrance, scarcely daring to say more for fear Joe would think her silly. He was the best husband in the world as if retaliating to some unconscious thought of her own. Well, at any rate they could have the good things a day later.

After some uncertainty she began "to rid up the table."

The afternoon was passing and Ma Crandall was sitting idle. What could be the matter? She was becoming lazy, and that would never do. There were those carpet-rugs. Just as she started to get them the telephone rang.

"Is this Mrs. Crandall? Well, there is a long-distance call for you," came from the Bimby Central. "Just hold the line and I'll connect you."

Mrs. Crandall was so surprised that she stood clutching the telephone receiver in one hand and the back of a chair with the other.

At last she was conscious of a voice—her daughter's, too. What was that she was saying! "Get Tom to drive you to the Crossings and take the afternoon train right up."

"What's happened to you—or is it Pa?" was Ma's first question. "Why, nothing serious, mother. Don't be alarmed but come right up. Don't miss the train," replied the daughter.

Ma dropped into a chair. Whatever had happened to Pa! Arousing herself she had barely time to get ready for the trip.

An hour later a little lady got off a train at Conrad—a little lady with a very agitated air and a frightened expression in the soft brown eyes.

Mabel had said not to be alarmed, but Ma just couldn't help it. Ah, there was Mabel now—she was laughing!

"Whatever is the matter with your Pa?"

"It isn't anything serious—just a little affection of the heart," replied Mabel, who didn't appear at all worried.

Arriving at the house Ma was too much worried to notice the festive air of the inmates. Pa was sitting on the front porch smoking his beloved briar.

Before Ma had time to question him a tremendous "Surprise" rang out. This was too much for poor Mrs. Crandall. When she got over her excitement she found all the Bimby friends were here for a celebration. Everyone was talking and laughing and congratulating Ma. When the full meaning of it came to her, she joined the others in the merrymaking.

And such a celebration as it was! They were even remarried by Mr. Howard; had a wedding feast and, best of all, took a wedding trip.

As they started for the station all the guests went too. As Pa helped Ma up the steps a shower of rice fell on them and one or two old shoes lodged on the car-steps.

As the train began to run more swiftly Ma leaned back in the soft Pullman seat

and sighed anything."

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One ad sisters war brothers.

"Wanted— An ad paper app young man partly ou counter."

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and sighed, "And to think I never guessed anything."

"I reckon Mr. Howard and Mabel planned it all, and Mrs. Howard helped her. Bob wrote that there was to be doings for us. They had it all planned and I didn't need to do much."

"This is real comfort, Pa; and to think we are going clear to Vermont."

"It beats the other wedding trip some." And he laughed heartily as he brushed some rice out of Ma's hair.

Oddities in Print

An enterprising exchange has collected the following oddities in print:

A butcher's sign out West reads as follows: "John Jacobs kills pigs like his father."

A tailor had a bill in his window to the following effect: "Wanted—several thin coat makers." This is a fine chance for spare tailors.

One advertisement was headed: "Two sisters want washing." So do a good many brothers. Another advertisement was: "Wanted—a boy to sandpaper."

An advertisement in a Boston newspaper appeared as follows: "Wanted, a young man in the dry goods trade; to be partly outdoors and partly behind the counter."

The following extract from a medical advertisement is perhaps correct: "Consumptives, cough while you can, for after you have taken one bottle of my mixture you can't."

To the correspondent who inquires whether there has been any sudden drop in dry goods this week, a commercial writer says: "We have noticed but one. She said, when we picked her up, that people who ate grapes ought not to throw their skins on the sidewalks."

A farmer wrote as follows to a distinguished scientific agriculturist, to whom he felt under obligations for introducing a variety of swine: "Respected Sir: I went yesterday to the cattle show. I found several pigs of your species. There was a great variety of hogs, and I was astonished at not seeing you there."—American Thresherman.

How Paper was Invented

Long ago a Japanese walked through his pretty garden to his home; his hands were clasped behind his back and he was thinking, as he crossed the bridge to pluck a fresh wistaria blossom that hung just over his head. This little man had a great many parcels to send out from his shop every week, and he had always wrapped them in silk; but this was an expensive material and he needed something cheaper for his purpose. All at once a wasp came flitting toward him, but he thrust it away that it might not nip his nose, and lo! there at his hand was a wasp's nest! It was made of thin wood-pulp, softened into a thin paste by the jaws of the insect, then formed and left to dry.

"Why can't I do that same thing?" thought the Japanese merchant. "Get certain wool, form it into a pulp by means of water from the river and make something like this wasp's nest in consistency, to wrap about my packages." So this was the way paper was first discovered: A wasp flew across the path of a man who walked one day in a vine-clad garden of Old Japan.—The Ram's Horn.

Beautiful Willow Made From Your Old Feathers



Hand
Knotted
Work
Only
—Superb
Full
Head
In
All
Plumes

Your Old Feathers Will Make a Plume as Handsome as This

Don't throw away your old ostrich feathers. Send them to us—no matter what size or color—and at a very small cost we will make from them a magnificent willow plume, faultlessly curled and dyed your favorite shade, guaranteed to hold its shape and color, to wear splendidly—exceedingly handsome in appearance.

We Are Ready to Serve You With Many Years Experience

We have been making *Willow Plumes* for many years and our thousands of satisfied customers include many of the most fashionably dressed women in America.

Our ability and responsibility are unquestioned and our reputation for square dealing is thoroughly established. You need have no hesitancy in dealing with us. On same day that your old ostrich feathers

reach us, we will write you a letter advising you as to exact size of willow plume they will make, our price for making plume and any other information you may require, then, if you do not care to have Willow Plume made, we will at once return your old feathers **at our expense.**

Our Willow Plumes— Hand Knotted Work Only

Our work is guaranteed strictly highest grade in every particular—every willow plume we turn out is knotted by hand only. If you have any old ostrich feather pompons or bows, we can use them also with your old feathers in making up a new, elegant, stylish willow plume that is sure to be the envy of your friends and guaranteed to look as well, hold its shape and color and wear as long as any willow plume you can buy from any store or mail order house at three or four times the cost.

The Work of our Dyeing, Curling and Cleaning Department Is Second To None. Simply send your feathers today by registered mail or prepaid express and we will promptly make estimate on the work; if you are not delighted, we return feathers at our expense!

Our References: We refer you to the commercial agencies, Traders National Bank or any well known Kansas City business house.

H. S. Stern Ostrich Feather Co., 601 Altman Bldg., Kansas City, Mo.

Clears the Skin

It is impossible for any woman to be truly beautiful without a clear skin.

An otherwise unattractive face becomes radiantly beautiful as soon as the skin is made clear and free from blemishes.

Mrs. Graham's Face Bleach

the most wonderful and efficient of all beautifiers, removes without injury Freckles, Moth Patches, Sallowiness, Sunburn, Black Heads, Discolorations, etc., leaving the skin soft, white and smooth.

If you would have a permanent complexion that will rival a baby's in purity, tint and texture, use this lotion. Sold by all dealers—\$1.50 per bottle or sent prepaid on receipt of price.

Write for personal advice and my free 64-page book, "Aids to Beauty."

Mrs. Gervaise Graham, 1476 Michigan Ave., Chicago, Ill.



La Reine Full Figure Corset

Style 1938

Specially designed for stout figures. It has patented "Automatic" side steels, warranted not to break. Made with a front feature which is a delight to the wearer.

At the stores or sent direct on receipt of \$3.00

BIRDSEY-SOMERS CO.
233 Fifth Avenue, New York

When answering advertisements kindly mention McCall's Magazine.



Who Is She?

Note—This is "America's Prettiest Girl." Her complete full length picture will be shown in the next issue of McCall's November. With her coming dog she will grace the 1922 "Pompeian Beauty" Art Calendar. No advance orders taken. Watch for McCall's, November, offer.)

The Power of Beauty

Beauty is all-powerful. It has made and always will make history in the smallest town or biggest nation. Beauty is woman's most valuable possession, despite all arguments to the contrary. What is beauty? Above all, a clear, fresh, youthful skin such as is given by

POMPEIAN Massage Cream

Pompeian is easily the most popular face cream. It has improved the appearance of millions of women, and will add to yours, no matter how attractive you may be. Pompeian gives youth, beauty and cleanliness because it keeps the skin healthy and the facial muscles properly exercised. It is not a rouge or cosmetic, and positively cannot grow hair on the face. "Don't envy a good complexion; use Pompeian and have one." Pompeian is sold by 50,000 dealers. Ask your druggist. Prices 50c, 75c & \$1.

Trial Jar sent for 6c (stamps or coin)

THE POMPEIAN MFG. CO., 9 Prospect St., Cleveland, O.

Shirr-Ruffle Bust Form

New Model

A Perfect Figure for \$1.

If you are not satisfied with your figure; not fully developed as nature intended, wear the Shirr-Ruffle Bust Form. Makes a Woman Charming and Attractive.

INSIDE VIEW

Produces that perfect, natural form every woman covets. Fills hollows in front and under the arms. Gives full shapely bust.

Not detected by sight or touch. Light, sanitary, refined. Closes high in back forming corset cover.

Ruffles Launder flat. Thousands of delighted women praise it. At your dealers, or prepaid for \$1.

Give Bust Measure. Bust in form women praise it.

PATENTED

Shirr-Ruffle Co., 223 E. Spring St., Lima, Ohio



The very first week she bought a heavy, expensive-looking bracelet

be measured by the naught sign, for they have no time for club work, very little time for anything but church attendance on Sunday morning and no time at all for helping on the great reforms. Indeed, they hardly know what the great reforms are, so busy are they with baking and brewing and making and mending. Of course, they appreciate the fact that they can send forth well-trained boys and girls into the great battle of life, but from the depths of hearts overflowing with gratitude for all their blessings, they long to reach out and help struggling humanity up to a loftier and better plane of living.

But if these ladies only knew it they are the very ones to reform the outside world. They have the best of opportunities, for they touch the individual rather than the mass. The public speaker, no doubt, does a great deal of good when she addresses a number of ladies in her own social station on "The Needs of the Working Woman," but her home-loving sister who takes a personal and vital interest in the individual working woman in her kitchen is doing a far greater work, for she is taking one from the great number of ignorant and untrained working women upon whom sharks in human form prey by carrying out all sorts of schemes. Just look over any paper unscrupulous enough to print "Help Wanted" advertisements that promise "light, easy work at home" at good wages, and then calculate how many poor women are yearly taken in by these misleading notices. To be sure the best papers of the land have exposed these frauds time and again, but the people who are fooled and misled by these alluring advertisements never see the best papers. To educate one woman to keep out of the clutches of such men is a real home missionary work, and one that brings rich rewards.

If every woman who employs another woman to help her in any capacity would only take the trouble to make that woman her intimate, personal friend, the reforms in the world would go forward by leaps and bounds. Of course, she could not make the woman her dear, intimate friend in the common sense of that term, but if she would only allow the worker to tell her all her sorrows and tribulations and thus win her confidence, she could help her more than anyone could tell. Only a shallow, ill-bred woman is afraid to be kind and gentle and polite and con-

LESS ONE

By Hilda Richmond

siderate to her servants for fear they "will take advantage of her." The real lady can be friendly and kind to an out-cast without hurting her dignity or her station in life, and she always does show her refinement in dealing with all sorts and conditions of people. A young girl who had worked as a servant in several homes, where she was regarded as a mere paid machine, finally took a situation with a woman who knew the value of a friend to that class of girls, and without announcing her intention she won the girl's confidence. The very first week she was with her the girl took her wages and bought a heavy, expensive-looking bracelet, though she sadly needed stockings and undergarments, but the mistress of the house said nothing just then on the subject of thrift. Three years later that girl was married and set up housekeeping in her own home bought with savings of her own and her lover's, and she is on the road to prosperity. She went to her new home with good and sufficient clothing, a modest supply of household linens, a few dishes and, above all, a horror of poverty and thriftlessness that will last her all her life and run down even unto the fourth generation, she avers. What that woman did for that girl can never be measured, but if she had gone at the task in a high and mighty way, she would have accomplished nothing.

In every town and community there are men without honor or principle who fatten upon the savings of hard-working men and women, chiefly the latter, and it is real missionary work to teach working women to avoid them. These men sell goods on the installment plan and loan money by the same method, and their stories sound very plausible to one who is ignorant of their schemes. They are in the business, they explain, solely to help working people avoid the great profits charged by merchants. They sell direct from the factory, and therefore avoid all expenses such as merchants have. You pay so much per week for a few weeks, and then the furniture is your own. They proceed to fasten the fetters tightly around their victim, and the first thing she knows she is a slave to the weekly payment. In the case of borrowing money



Paid in weekly installments of fifty cents

the interest is collected in advance and is enormous; the more ignorant the person the higher the rate in many instances. In the case of one old negro woman who borrowed ten dollars and paid it back in weekly installments of fifty cents, she had been paying a whole year when her employer rescued her from the bondage. Not being able to figure what fifty cents per week for a whole year meant, she still continued to carry her "intrust money" to the shark, and might have been taking it to him to this very day if a kindly disposed man whose office she cleaned had not listened to her tale of woe.

Really it is unbelievable what ignorant women will do when some slick-tongued individual gets hold of them. They will buy ten-cent pictures on twenty-five-cent easels for five or ten dollars, and think they have works of art in their best rooms, and they will lay out hard-earned money for gilt and red subscription books at enormous prices when the money is needed for bread and potatoes. If all the sensible, thrifty housekeepers of the land would get to work and educate their helpers to shun the installment plan as they would the plague, a lot of gentlemen who now do nothing but swindle women would have to get to work or starve. Not by making fun of the things they want to buy, but by educating them to like better things and to appreciate their value, can the work of uplifting the masses be done. There are women who have the happy faculty of transforming dime novel girls, who care for nothing but the most exciting, lurid stories, into beings who appreciate some of the finest things in literature, but they do it by degrees, and by kindly, personal interest in them. Just how much has been done in a quiet way to help working people by direct vital interest in them, by home women, will never be known in this life. Why, just taking one from the great mass of women in bondage to debt is worth a lifetime of effort.

A woman who doubted if she had any influence outside her own home set to work in dead earnest to try to help every worker with whom she came in contact. In less than five years she had induced four women to stop paying rent and had helped them secure modest homes of their own. She taught them the evils of buying goods without having the money in hand to pay for them, and in many ways helped them cut down their living expenses. They rise up today to call her blessed, as do many other workers who have served her since, for it has become a passion with her to try to induce women to elevate themselves and their families. It is most fascinating work, and she goes at it with the skill of a politician. As a worker on the installment plan, no doubt she would have been rich long ago, for her persuasive powers have been brought to a high state of cultivation, but, thank goodness, she is working with might and main to destroy their influence, and succeeding too.

Without leaving her own home every woman can do something toward destroying the opiate business, the patent medicine habit, the shiftless method of spending money before it is earned, the answering of misleading advertisements and the throwing away of good money for that which profiteth not. If the money wasted every year, and worse than wasted, by men and women who must toil for daily bread could be estimated, the sum total would astonish even students of po-

litical economy. And the only way to educate the masses is to take them one by one and patiently get it into their minds that they can if they will accumulate enough to keep the wolf from the door, and it will not take a lifetime to accomplish it either. The work has its drawbacks, of course, for not every worker takes kindly to even the most kindly help, but enough of them appreciate the sympathy and help to spur the busy woman on to redoubled zeal. And perhaps when results are weighed in the eternal balance, it will be found that taking just one off the list of helpless victims of swindlers and putting her feet on the solid rock of thrift and prosperity will be counted worthy of reward, in addition to the satisfaction that comes in this present time to the woman who helps a lowly sister. Just to have a friend to whom she can go with her joys and sorrows means much to a woman who must work away from home, and when to this is added the sense of protection and security that such a friend can give, the graceful recipient is happy indeed. It is the best missionary work any woman can do, and many of them are quietly and effectively doing it, and thereby making the world a brighter and better place for the women who work with their hands to support themselves and their families.

Bathing Without Water

On the Navajo Indian reservation, comprising 20,000 square miles in northern Arizona and New Mexico, such a thing as a bathtub is unknown. Nevertheless, it must not be assumed from this that the Navajos, of whom there are about 28,000, never take a bath. Much of the reservation is desert in character, with water a scarce and precious commodity. Perhaps this explains why it is that they have invented a method of taking a bath without the application of a drop of water.

Near every "hogan" may be seen a "sweat house." This is a small oven-like structure usually built of adobe clay, but sometimes consisting simply of a wooden frame covered with skins and blankets. The person desirous of taking a bath builds a fire close to the sweat house and places in the fire a number of good sized stones. When the stones have been heated red hot they are piled up against the wall in the interior of the sweat house. Then the bather divests himself of all clothing and crawls into the sweat house, allowing only the head to protrude, and closing the entrance by means of heavy blankets, held tightly around the neck so that the air heated by the red hot stones cannot escape. In a very few minutes he begins to perspire freely, and before long he appears to be literally melting.

After a while the bather comes out, rubs himself down vigorously with a blanket and goes on his way rejoicing, having accomplished the feat of taking a waterless bath. The sweat bath is really equivalent to a Turkish bath with the cold plunge omitted. It accomplishes every purpose of the bath quite as efficiently as if an enameled tub with nickel-plated trimmings and gallons of both hot and cold water were used. Thus perishes the common opinion that the redskin is never known to take a bath.

Long sleeves are shown in children's garments quite as much as in woman's dress.



THE fashion of wearing extra hair makes it even more important that the scalp be properly cleansed. Each "puff" catches its share of dust, which sifts through to the scalp. A condition of healthful cleanliness is best maintained by the regular use of

Packer's Tar Soap

Medical authorities advise systematic shampooing with this high grade soap. It contains pure pine-tar combined with other hygienic and cleansing agents adapted especially to the scalp's needs.

Send 10c for a sample half cake of Packer's Tar Soap. With it will be mailed you our booklet, "How to Care for the Hair and Scalp."

THE PACKER MFG. CO., Suite 86D, 81 Fulton St., New York

LABLACHE

FACE POWDER

THE BEAUTY OF AUTUMN

is Nature's preparation for Winter. Women of refinement prepare for the social requirements of the season and keep their complexions smooth, soft and velvety by using LABLACHE, the greatest of all beautifiers. It helps Nature to overcome the effect of Summer exposure. A toilet necessity in every boudoir.

Refuse substitutes

They may be dangerous. Flesh, White, Pink or Cream, 50c. a box of druggists or by mail. Send 10 cents for a sample box.

BEN. LEVY CO.

French Perfumers
Dept. E, 125 Kingston Street
BOSTON, MASS.





Longest chain with clasp, for use with chain, and for safety attachment.

Why pay for gold that adds no value?

Gold buried at the center of a solid gold chain serves no purpose, either useful or ornamental. It adds greatly to cost but nothing to appearance or wearing qualities. As an investment it earns you no profit.

SIMMONS chains are made by a process that saves this gold, by substituting a core of baser metal for it. This adds strength and safety, takes nothing from service qualities, and reduces the cost to one-fifth the price of ordinary gold chains.

SIMMONS embody the high, artistic skill and the latest and best style ideas in design and finish.

Write for Style Book (Free)



Take and send outside, never metal inside.

"SIMMONS" very small is on each piece. It is your protection and guarantee for wear.

R. F. SIMMONS CO., 183 N. Main St., Attleboro, Mass.

SIMMONS CHAINS AND FOBS

Petticoats



with this label

are guaranteed made from the genuine Hydegrade fabrics

These petticoats offer you the richness, the beauty, economy and durability for which all Hydegrade Fabrics are renowned.

Your choice of Taffetas, Messalines, Satens, Brocades, Stripe effects, etc., in all shades and colors.

Styles the latest, workmanship and finish superb. Made and endorsed by leading petticoat manufacturers.

Sold by dealers everywhere. Be sure to see the label—it protects you against substitutes.

A. G. HYDE & SONS
New York—Chicago

Makers of the celebrated Heatherbloom Taffeta



Chic and Effective Designs for October Costumes

(Continued from page 40)

effect. This is because the pleated section extends around the entire bottom of the skirt. The skirt may be cut with high or regulation waistline, the latter having a belt. This model can be developed in various ways. Material showing a distinct stripe is shown in combination with waist No. 4250. With striped material, the band trimmings for both waist and skirt should be cut on the bias. The skirt is cut in five sizes, from fourteen to eighteen years. Size sixteen requires three and one-half yards of material thirty-six inches wide, and measures three yards at the hem.

No. 4244 (15 cents).—This chic little frock is suitable for misses and small women. Half of the front and half of the back of the waist and the sleeve are cut in kimono style in one piece. The sleeves are of the flowing type, which is one of the marked fashion features of the season. The sailor collar gives a low neck effect. The waist is to be worn over a guimpe, which will give a high neck line, if desired. The waist crosses at the front in surplice fashion. The two-piece skirt is cut on smart circular lines and has for the main feature a loose or semi-loose back panel. If developed in linen or wash material for house or school wear, the panel may be simply buttoned on and removed for laundering. Fabrics of lightweight wool are also suitable. The pattern is cut in six sizes, from thirteen to eighteen years. Size fifteen requires four and five-eighths yards of material thirty-six inches wide. The bottom of the skirt measures two and one-half yards at the hem.

Soothing

"It ain't everybody I'd put to sleep in this room," said old Mrs. Jinks to the fastidious and extremely nervous young minister who was spending his first night in B—— at her house. "This here room is full of sacred associations to me," she went on. "My first husband died in that bed with his head on them very pillars, and poor Mr. Jinks died sittin' right in that very chair there in the corner. Sometimes when I come into the room in the dark I think I see him sittin' there still. My own father died layin' right on that lounge under the winder. Poor pa! He was a spiritualist, and he allus said he'd appear in this room again after he died; and sometimes I look for him. My son by my first fell dead of heart disease right where you stand. He was a doctor, and there's two whole skeletons in that closet that belonged to him, and half a dozen skulls in that lower drawer. Well, good night, and pleasant dreams."—N. Y. Journal.

PLEASANT AND PROFITABLE PASTIME

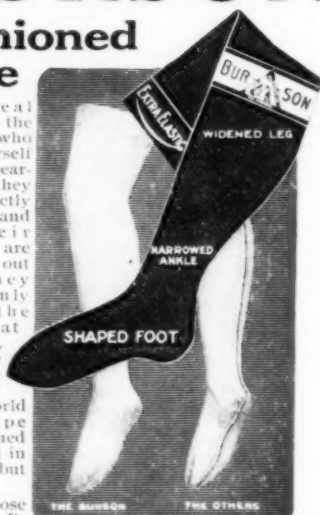
Thousands of women have discovered a plan that enables them to earn beautiful presents at the same time they are calling upon their friends and neighbors. McCall's large new 36-page Premium Catalogue will prove most interesting to every reader. Shows how you can get dozens of valuable premiums without spending a cent. Send for free Premium Catalogue today. The McCall Company, New York City.

BURSON

Fashioned Hose

will appeal strongly to the woman who prides herself on her appearance, for they are perfectly fashioned and keep their shape, yet are made without seams. They are the only hose in the world that will do this, because they are the only hose in the world whose shape is not ironed in or sewed in afterward, but knit in.

Burson Hose are knit to fit and do fit. Examine them for yourself at your dealers—try a box and prove what we say. Mercerized at 50c, Lisle at 35c and cotton at 25c. If your dealer hasn't them, write us.



Burson Knitting Company

Main and Cedar Streets,

Rockford, Illinois

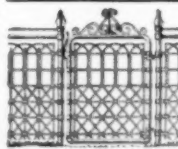
McCall's Large New 36-Page Premium Catalogue

will be of unusual interest to every reader. Send for a free copy at once.

THE McCALL COMPANY, New York

Unless the ends of your wire COLLAR SUPPORTERS are soldered they will rust. A scratch from a rusty point is dangerous—Ask for Invisible and Rustproof "EVE" SOLDERED ENDS. JOSEPH W. SCHLOSS & CO., NEW YORK

NEWAY CUT-TO-ORDER WAISTS



will save you 1-2 the cost of your shirtwaist bills; better, cheaper than ready-made waists. We do all cutting, furnish all material, all you do is to sew. Write today for catalog, free samples, measurement blanks, etc. Satisfaction guaranteed or money back. Agents who can furnish all reference wanted for unoccupied territory. ST. LAWRENCE MILLS Box 20, Ogdenburg, N. Y.

ORNAMENTAL FENCE 25 Designs, All Steel Handsomer, cheaper than wood, more durable. Special prices to churches and cemeteries. Don't buy a fence until you get our free catalog. Kokomo Fence Machine Co. 445 North St. Kokomo, Ind.

"The Easier For Women"

the absolute the splendor

she will be satisfied the flexibility and especially felt, ins Great

Dr. F. vent but relief from

Boots, \$ Made leading o

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88 Canada

III

Don't Show Through Collar

See Silk Pocket

The b collar s obtainable

Gives movement

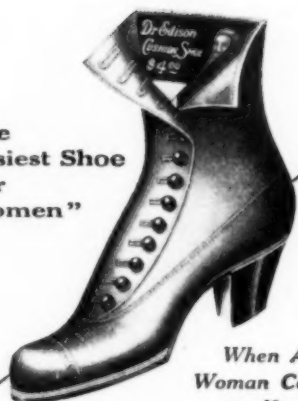
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EISEL 23-31

"The
Easiest Shoe
For
Women"



When Any
Woman Comes
to Know

the absolute ease and restfulness, the style,
the splendid wear of the

**Dr. Edison
CUSHION SHOE**

she will marvel that she ever felt foot
satisfied without it. The soft kid stock,
the flexible outer soles, the smooth linings,
and especially the insoles of live wool
felt, insure the

**Greatest Amount of Comfort
possible in footwear.**

Dr. Edison Cushion Shoes not only pre-
vent burning, smarting feet, but also give
relief from nervous fatigue.

Boots, \$4.00 and \$4.50; Oxfords, \$3.50 and \$4.00

Made in all leathers, button or lace. Sold by
leading dealers. If your dealer does not sell them,

Write for Style Book

and we will give you the name of one who does.

UTZ & DUNN CO.

88 Canal Street, Rochester, N. Y.

High-grade Footwear for Women,
Misses and Children

People Worth Knowing

(Continued from page 82)

Oregon in the strenuous days of '49. Although he has achieved fame as a poet, he has been successively an express messenger, a lawyer and a judge. But, a recluse by nature, he has no hankering for the haunts of men—though he likes to look upon them from afar. From his sylvan eyrie among the hills of Oakland, California, he can look down upon the distant city of San Francisco, across the blue waters of the bay; and once in a while he dons the garb of civilization and hies him thither, to mingle for a day with other men.

Not of his own kind, however, for Joaquin Miller is like no other man on earth. Loving more than all else the hills, the forest and all the beautiful things that go to make up Nature's world, he lives the simple life of a mountain hermit, singing his sweetest songs to the winds and the stars. Next best to these he loves his daughter, Juanita, who spent last winter in a tiny studio in New York, but who passed the summer with her father, caring for him through what promised at one time to be a fatal sickness.

Few of the many tourists who have viewed the poet's home—or series of homes, for he has three small cabins, named Spring, Summer and Autumn, in each of which he lives in turn—know what manner of man Joaquin Miller is. Nor, if they knew, would they comprehend. Measured by ordinary human standards, he is eccentric, erratic, a being of strange moods and impulses; but he cannot justly be measured by these standards. As reasonably might one strive to hold the winds in leash, or to harness the wide, unquiet sea; for like these, he is Nature's child—and, like these, too, beyond ordinary understanding.

The long panel front is a favorite way of getting long lines to a little garment. This line is also obtained from the high waistline to the bottom of the garment, or from the neck to the low, or rather below, waistline. At any rate, the long lines are preserved even in the childish figure.

My Mother

While quite a little shaver,
Scarcely four,
And when I just could toddle,
Nothing more,
Folks would tease, and often say
"Who, my dear,
Do you love most of all these
People here?"
And while a staunch admirer
Of Papa,
When questioned thus, I'd answer
"MY MAMA."

When a high school lass, learning
All the joys
Of latin, math, and such like,
And the boys
Were gaining my attention
Somewhat too,
When teasing friends would question
"Who do you
Love the most?" I would reply
Instantly
"Why of course you know it is
THE MATER."

And so all through my life I
Can depend
On her who always has been
My best friend,
Who adds to all my pleasures
When I'm glad,
Who soothes me and does comfort
When I'm sad;
So beyond a doubt, more than
Any other,
I shall always love my dear,
DEAR MOTHER.

SEND FOR

PERRY, DAME & CO.'S

Purchase Book

Fall & Winter
1911-1912

of fashionable and serviceable apparel

IT IS FREE



The
Purchase
Book
will
help you
to dress
better
at less
cost!

It is the work of an organization of men and women who have spent most of their lives selecting, creating, making and selling fashionable garments for women. The styles shown are New York's latest fashions. The materials and workmanship are guaranteed. Your money is returned, plus all return charges, if any purchase proves unsatisfactory.

Write at once and we will send you a copy of the Purchase Book without charge.

Women's & Misses' Suits from	\$9.75 to \$24.75
Coats	3.95 to 17.50
Dresses	6.95 to 17.50

Also a full line of wearing apparel for women, including millinery, furs, underwear, corsets, hosiery, kimonos, etc.

We sell also many lines of Trade Marked goods of reputation and quality.

Send to-day for the Purchase Book

IT IS FREE

PERRY, DAME & CO.

WEST TWENTY THIRD ST. NEW YORK

SHOP IN NEW YORK FROM YOUR HOME

Bradley Knit Coats

For Men,
Women and
Children

—like Bradley Mufflers—excel in style, quality and comfort. Therefore, insist upon having the Bradley. Prices, \$1 to \$10.

Style No. 781—Here illustrated, is a semi-fitting, full-fashioned, hand-knit, ladies' garment, made in white, cardinal, oxford, tan or navy, from highest grade worsted. At all dealers, or sent post-paid for only **\$6.50**

Write today for handsomely illustrated catalog of Bradley Coats, Caps, Scarfs, Muffs and the famous Bradley Mufflers—free on request.

Bradley Knitting Co.

107 Bradley St. Delavan, Wis.



EKCO FLEXIBLE COLLAR STAY

Pockets protect the neck. With pockets once sewed on, collar stays can always instantly be taken out for laundering. Most comfortable collar stay ever invented. Endorsed by all leading dress-makers.

Send 10 cents for card of three, including pockets. State color and size desired and name of dealer.

EISEMAN, KAISER & CO.
23-31 S. Franklin St., Chicago, Ill.

Silk pocket removed

KEEP THE SKIN CLEAR



With CUTICURA SOAP

And Cuticura Ointment. No other emollients do so much for pimples, black-heads, red, rough and oily skin, itching, scaly scalps, dry, thin and falling hair, chapped hands and shapeless nails. They do even more for skin-tortured and disfigured infants.

Although Cuticura Soap and Ointment are sold throughout the world, a liberal sample of each, with 32-p. book on the care and treatment of skin and hair will be sent post-free, on application to "Cuticura," Dept. 8F, Boston.

\$1.95
1 LAC



ITRUSTYOU 10 DAYS

Write today for this handsome 16-inch beautifully curled French, Ostich Feather, black or white only. If you find it a big bargain, return \$1.05, or sell 5 feathers and get your own Free. Enclose 6c postage.

ALSO BIG BARGAINS IN WILLOW PLUMES made of carefully selected stock, and at one-third the regular price, 18-inch, \$5.00, 20-inch, \$7.50, 22-inch, \$10. Because of this low price, each must accompany each order for Willow Plumes, but money refunded promptly if not as represented. I will make your old Ostich feathers no matter how worn, into a beautiful Willow Plume. Write for particulars and catalogue of high grade feathers and hair goods.

ANNA AYERS, Dept. 353, 21 Quincy Street, Chicago

When answering ads mention McCall's

Financial Methods of Literary Folks

By L. E. Ferris

Members of the literary profession are seldom good business men, but occasionally one who has been financially careless suddenly develops acuteness of management that he probably always possessed in a latent state but did not desire to cultivate.

Such a character was Mark Twain, whom the writer first met some twenty-five years ago when Twain was more of a humorist and less of a satirist and philosopher than he was in later years.

At that time the writer was a lad in a stock broker's office where Mr. Clemens had an account. It was not a flourishing account at its best, and just at that time it was particularly unpromising for his "margin" had been exhausted for some time and he owed the firm some twelve or fifteen hundred dollars besides.

Statements had been mailed to Hartford regularly and letters written calling his attention to the standing of the account and asking for instructions, but for months there was no response until one day Mr. Clemens stalked into the customer's room and dropped into an easy chair.

Pulling from his pocket a bundle of the letters we had been sending him, all unopened, he gazed at them with mild disapproval and then in his drawing tones said: "I should judge from this bunch of documents that I must owe you folks some money."

"Yes, Mr. Clemens, you do, but of course—"

"Oh, that's all right; never mind the 'of course.' You see, sometimes I don't open my mail for weeks at a time, especially the mail I don't want to read. I hate to work, anyway; now, sonny (turning to me), you just open those things and read 'em to me," and he settled back in his chair and smiled benignly.

"Sonny" complied, but after three or four had been read out of the dozen or more, Clemens interrupted.

"Are they all like that?"

"All the same, Mr. Clemens, except for the variation of interest from month to month."

"Variation! Does it ever variate downward?"

"No, Mr. Clemens, it increases."

"Well, tell me what the last amount is, and I'll give you a check for it," and he did, and ambled out of the office later after telling a couple of whimsical stories and without an inquiry as to the state of the market or even glancing at the ticker.

That episode was a fair sample of Mark Twain's business methods in those days, but when the firm of Charles L. Webster & Co. failed a few years later, leaving him not only without money but heavily in debt, he immediately showed a perception of business acumen that was as thorough as it was unexpected.



THIS TAFFETA TRIMMED SKIRT

SEND FOR BIG FREE CATALOG SHOWING LATEST FASHIONABLE STYLES

\$2.69

DELIVERED FREE



Black or Navy Blue

No. 271. This popular side plaited skirt is made from our special grade of Danish Panama. Plaits stitched to a stylish point below the hips; box plaited front trimmed with satin buttons. Skirt finished entirely around with a 2½ inch and 1½ inch fold of taffeta silk, headed with braid and two bands of taffeta. Inverted plait in back.

If upon receipt of the skirt you are not pleased with it, send it right back to us and we will promptly refund your money, including postage charges.

Black or navy blue. Lengths, 38 to 44 inches; waistbands, 23 to 30 in. Only regular sizes furnished. Price delivered free... **\$2.69**

Our object in advertising above skirt at the low price quoted is to interest every reader of this magazine in our big free catalog, illustrating the latest styles in everything to wear for men, women and children at a saving of one-fourth to one-half in every instance.

Ref. Continental & Comm'l Nat'l Bank, Capital \$20,000,000

CHICAGO MAIL ORDER CO.
INDIANA AVE. & 26TH ST.
CHICAGO, ILL.

\$200,000 in Plumes

City Mail Order House discontinues. All Chicago is talking about this greatest closing out sale in years. The huge exclusive stock of the biggest mail order plume concern in the country is being sold regardless of cost.

Plumes sent on approval C. O. D. subject to examination. Send 15 cents to insure good faith. We'll credit it on purchase, and if you don't find the plume the biggest bargain you ever saw, return goods at our expense. Orders must come at once to secure the following prices:

Genuine French Plumes, 22 inches long	\$3.00
" " " " " " " " " " " "	6.00
" " " " " " " " " " " "	7.50
" " " " " " " " " " " "	9.95
Willow Plumes, 22 inches long, 12 inches wide	\$7.50
" " " " " " " " " " " "	9.95
" " " " " " " " " " " "	12.95
" " " " " " " " " " " "	14.95
" " " " " " " " " " " "	19.95

A wonderful chance for milliners to secure plumes retail at half of wholesale prices.

CHICAGO FEATHER COMPANY
Dept. 65, 135 STATE STREET, CHICAGO, ILL.

When answering ads mention McCall's

Alb

When you in St. Paul, t. skins purcha trappers, money ref

Example: — Pony 52-inch as illustrated. Sent express receipt of \$60 measure, waist and weight.)

1911 CATALOG ALBREC

now ready. information furs — their actual name lish, also th ing trade na prices — col from actual ing facts no elsewhere. to make an i tion. Sent Catalogue N

Ask the b your town Furs. If he will fill you of price.

References: E.

6th and Min



FOR PETT IN

Made w able to a In beau in Black

For sale at

If your de Booklet 2 supplied.

83 Whit



AGE
To show our lin kerchiefs, ete tional opportu samples FREE CO., 250-A

Albrecht Furs

When you buy furs, buy **Albrecht Furs**, made in St. Paul, the great fur city of America, out of skins purchased by us direct from Northwestern trappers. Style, fit and quality guaranteed or money refunded.

Example:—Russian Black Pony 52-inch Military Coat, as illustrated, guaranteed. Sent express prepaid upon receipt of \$60. (Send bust measure, waist length, height and weight.)



1911—1912 CATALOGUE OF ALBRECHT FURS

now ready. Gives valuable information how to choose furs—their description and actual name in plain English, also their corresponding trade name and definite prices—color photographs from actual furs—interesting facts not procurable elsewhere. You'll want it to make an intelligent selection. Sent free. Write for Catalogue No. 13 NOW.

Ask the best dealer in your town for **Albrecht Furs**. If he hasn't them, write us direct—we will fill your order express prepaid on receipt of price.

References:—Any Bank or Mercantile Agency

E. ALBRECHT & SON
Established 1855

6th and Minnesota Sts., "Station D" St. Paul



Flounce

FOR MAKING A NEW PETTICOAT OR RENEW- ING AN OLD ONE

Made with a drawstring and adjustable to any size petticoat foundation. In beautiful effects—Silk or Cotton, in Black and all prevailing shades.

For sale at the lining counter of first-class stores

If your dealer cannot supply you, write us for Booklet No. 3, and we will see that you are supplied.

GILBERT MFG. CO.

83 White Street New York City



AGENTS WANTED
To show our line of Shirt Waist and Suit Materials, Handkerchiefs, etc. We have some good territory to assign. Exceptional opportunity with established house. Beautiful and exclusive samples FREE. Apply at once to **MITCHELL & CHURCH CO.**, 520-A Washington St., Binghamton, N. Y.

After that disaster Mr. Clemens became not only a good business man, but an unusually shrewd one, and the dawdling indifference of early days was replaced by canny exactness.

So much was this phase of his character esteemed by the public at large that at the time of the failure of the Knickerbocker Trust Company it was really the force of his influence that made possible the rehabilitation of the concern without the expense and waste of a long receivership.

Mark Twain was an example of the fact that while a man may be seemingly careless of things that appear great to other people, he is indifferent to them because they seem trivial to him; but when his point of view changes, he is found possessed of quite as much capacity in that particular direction as are those who have never given attention to any other thing.

Latent capacity is often as great a force as the capacity that is daily drawn on and utilized.

A Family Matter

Henry Miller was chuckling as merrily as though the weather really gave one the chance to be happy. "The house where I spent the week-end," he said, "is inhabited by the most riotous small boy. Saturday afternoon he had a heated argument with his mother and—well, mother got very much the best of it. When daddy came home he found his small son sitting in the nursery with very red eyes.

"Why, my poor little man," he inquired, "what is the matter?"

"Nuffing," sniffed the small boy.

"But something must be wrong," persisted daddy. "Do tell me."

"Oh, well, if you want to know," said the little boy, "I have just been having an awful row with your wife."—Young's Magazine.

The materials for the fall and winter suits are decidedly more mannish than they have been for some time. The English-woman has always affected the durable tweeds and homespuns, and while we Americans have occasionally made a spasmodic attempt at following her examples, this sensible fad makes its strongest appeal to us this season. The tendency is all toward stripes and diagonals. Lightweight woollens, and fine hairline and pin-stripe serges are the most favored for suits and tailored frocks. The preference is for the darker colors. Coronation blue, a beautiful shade verging on silver gray, is the favorite. This is not to be confused with King's blue, which though heavier in tone, is extremely bright. In the mixtures, coronation blue and gray, and dark brown interwoven with shades of wine red, green and orange are the most prominent.

Silks for evening and afternoon wear are exceptionally lovely. The Oriental colorings still prevail, and effects are all rather more gorgeous than formerly, the pastel shades having been almost crowded out, save for the very young girl or the elderly woman. A great many brocaded silks are used, these being altogether charming when veiled with chiffon. The new figured chiffons are exquisite. In bold stripes and shadowy patterns, or spangled with tiny crystal beads suggesting dew-drops, they trail their loveliness before the admiring eyes of the women who throng the shops at this season.



Any woman can find
her own idea of
a corset in

**G-D
Justrite
CORSETS**

They correct large hips, high abdomen and bring any figure to the lines of its ideal, because each G-D Justrite model is fitted to the human figure that is ideal for its type.

Low bust models in the latest prevailing mode; materials the best for the price; prices to meet the pocket-book.

Send for "The Figure
and the Corset," our new
Fall Corset Style Book

GAGE-DOWNS CO.

2701 WABASH AVENUE, CHICAGO



The Greatest Beautifier of Them All

Producing a smooth, velvety complexion, bringing out the natural tones of the skin. Its absolute beauty, almost impalpable fineness and softness makes **Pozzoni's Complexion Powder** cooling, refreshing and beautifying to the most delicate skin without injury. It is the only complexion powder that really clings—the only one put up in a wooden box, which retains all its delicate perfume until entirely used up.

5 Colors—Flesh, Special Pink,
Cream, White, Brunette.

50c—EVERYWHERE—50c

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The Most Unusual

Sewing Machine ever invented is now at your dealer's waiting for you to come and see it. It is

The FREE

Sewing Machine



During the past year actually one million women

have thronged in to the stores to see this remarkable sewing device demonstrated. Candidly you owe it to yourself to go and see The FREE. To see its fascinating improvements—such as its Rotoscilli Movement, its Beautiful French Leg Design, its Automatic Locking Drawers, its clever Rotary Spool Pin, etc.—will be not only highly entertaining, but will also be thoroughly educational and profitable.

Just take for instance the one unique improvement which has interested everyone else so much, its Eight Groups of Ball Bearings, which make The FREE absolutely the

Lightest Running

Sewing Machine on the market. The fact that you can give The FREE pedal one quick start and it will keep running on and on for fully 3 minutes, is indeed an unusual feat that will excite your curiosity and wonder, especially when you stop to realize that the treadle of any other machine started in the same way will run only one-half of one minute.

But to see this, means far more than the pleasure of witnessing something new and strange. It means faster work and more leisure. It means sewing that you can take a delight in. It means a fresh rested body at the end of the day. It means freedom from irritation and a happier, sweeter home life.

Is not all this worth just a few moments of your time? Make it your duty to go and see The FREE at your first opportunity. If you don't know who The FREE dealer is, write us, and we will send you his name and our beautiful book, "In the Day's Work."

Free Sewing Machine Co.
Wm. C. Free, Pres.
Chicago

P. S. Remember that The FREE is not only the most improved but the only machine on the market which, in addition to its unlimited guarantee, is insured against accident for five years.



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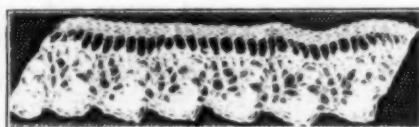
THE McCALL COMPANY, NEW YORK

STAMMERERS—Write ME if you want a cure. I will send YOU advice free. I cured myself after stammering for nearly 20 yrs. Benj. N. Bogue, 1532 N. Illinois St. Indianapolis, Ind.

KNITTED LACE

By L. J. Brewster

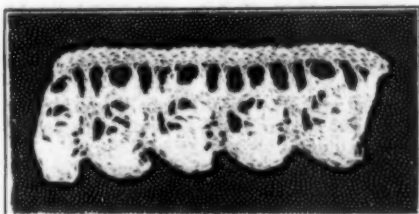
No. 1.—Cast on 12. 1st row—K 3, over 2, n, k 1 (over, k 1), 4 times, k 2. 2nd row—Plain. 3d row—K 3, over 2, n, k 1 (over k



No. 1

1), 7 times k 4. 4th row—Plain. 5th row—K 3 over 2, n, k 1, over, n, over, n, slip 5 over 1st on left needle, k 1, over, n, k 7. 6th row—Plain. 7th row—K 3, over 2, n, k 1 (over, n), 4 times, k 7. 8th row—Plain. 9th row—K 3, over 2, n, k 1 (over, n), 4 times, slip 7 over 1st on left needle, k 1. 10th row—K 5, slip 4 over 1st on left needle, k 7.

No. 2.—Cast on 12. 1st row—K 3, over 3 times, n 3 together, k 2, over 2, n, k 2. 2d row—Plain. 3d row—K 8, over 2, n,

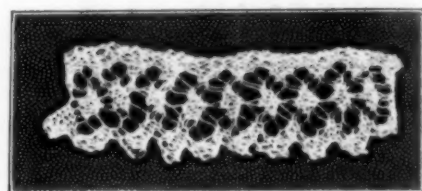


No. 2

over 2, n, k 4, widen 1. 4th row—Plain. 5th row—K 3, over 3, n 3 together, k 2, over 2, n, over 2, n, widen 1, k 6, widen 1. 6th row—Plain. 7th row—K 8 (over 2, n), 3 times, widen, k 9, widen. 8th row—Plain. 9th row—K 3, over 3, n 3 together, k 2, slip 8 over 1st on left needle, k 12. 10th row—Plain. 11th row—K 11, slip 9

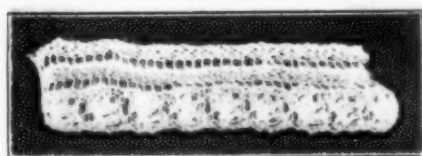
over 1 st on left needle, k 1. 12th row—k plain.

No. 3.—Cast on 13. 1st row—K 1, over, k 1, over, k 6. 2d row—K 6, over, k 3, over, n, k 4. 3d row—K 3, n, over, k 5, over, k 6. 4th row—bind off 4, k 1, over, n, k 3, n, over, n, k 2. 5th row—K 4, over, n, k 1, n, over, k 3. 6th row—K 3, over, k 1, over, slip 2 of the next 3 stitches on left needle to the right needle, k the last one of the three and slip the first 2 over it, over, k 5.



No. 3

No. 4.—Cast on 13. 1st row—K 3, over, n, k 2, over, k 3, over, k 3. 2d row—Plain. 3d row—K 3, over, n, k 2, over, k 3, over, k 3, over, 2, n. 4th row—Plain. 5th row—K 3, over, n, k 2, over, k 3, over, k 3, over 2, n, over 2, n, k 1. 6th row—Plain. 7th row—K 3, over, n, k 2, over, k 2, over, k 9. 8th row—K 2, slip 12 over 1 st on left needle, rest plain.



No. 4

Carmen Sylva and Her Servants

Carmen Sylva, the Queen of Roumania, in her book, "From Memory's Shrine," places among her list of friends, a number of her old nurses, governesses and various other retainers of her family. She opens one chapter, headed, "Two Old Retainers," with:

"Faithful servants are no less important in a household than the members of the family itself. Are we not every moment beholden to them for our ease and comfort, so much in the routine of our daily lives depending on them that we can never be grateful enough for the pains they are at to make its machinery run well and smoothly. In our family this was certainly the case, very many of the old servants I remember in my childhood being regarded by us as true and valued friends. Talking of this one day to one of my cousins, he exclaimed: 'Ah, indeed! What would have become of us poor children had it not been for the dear good old servants?'"

She tells many an anecdote, pathetic, or amusing, to show the devotion of the servants, some of whom had been in the family since her grandparents' time, and some, in fact, being descendants of ser-

vitors of a couple of centuries before. Masset, her father's valet, was "a dear old fellow, with a round, smiling face like a full moon, as good-natured as a big playful dog, always ready with some amusing story or harmless piece of fun," who, when Elizabeth's brother had been locked up in his room for three weeks on a diet of dry bread and water for some offense, carried to the child slices so unnaturally thick that inside of each he could conceal butter and meat."

The Uncleanly Thibetans

In "Travel and Exploration," one of the two first white women to penetrate to the Sacred Lake of Thibet tells of her experiences. She says:

"It is a solemn fact that some Thibetans never bathe from the cradle to the grave. Once in treating a Thibetan lama who was suffering from dropsy, Miss Sheldon recommended a bath on a warm day. The wife held a consultation with our Thibetan Christian woman as to the effect of such heroic treatment. He had never had a bath in his life, she said, and she was not quite sure whether he would survive one! Their prejudices were overcome, the man was bathed and eventually recovered."

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IMPRINTED ON SELVAGE

We have found so many imitations of the genuine Serpentine Crêpe on the market, that we have, at large expense, perfected a process by which all the genuine Serpentine Crêpe made after July 1, 1911, will bear the words

SERPENTINE CRÊPE imprinted on the selvage every yard.

We take this action to protect our consumers from inferior fabrics, and ourselves from those manufacturers who are endeavoring to trade upon our half-century reputation for making only high quality fabrics.

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The new fall patterns of Serpentine Crêpe are of great beauty and exquisite colorings, designed for street dresses and house gowns, as well as for kimonos, dressing sacks, etc.

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It is the newest and choicest double
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Samples free.*

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Button at waist. Save cost and annoyance of supporters. Stay up smooth. Best for health, comfort and economy. Guaranteed. Fold-free. All weights for boys, girls and women 25c to 50c. **FAY KNIT** Regular lengths for women, boys and girls. Same superior yarns, dyes and wear. Expansion tops for women 25c to 40c. **FAY SOCK** For men. Extra wear and comfort. None better. Save darning. Guaranteed. Buy now and note the difference. **The Fay Stocking Co. Box 105 Elyria, Ohio**

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Oldest and best known firm in America dyeing, cleansing and curling ostrich feathers exclusively. Send us your feathers, no matter where you may be, and we will advise you what can be done with them and the cost. Goods returned free of charge, if no order is given. Absolutely reliable.

H. Mehat Ostrich Feather Co., 53 C Temple Place Boston, Mass.



Pet Names of Royalty

When, a generation ago, the heir to the throne of Russia and to half a hundred regal titles was playing in the Darmstadt nursery, with his "little sweetheart," the Princess Alix of Hesse, the child-playfellows who were one day to rule over 200,000,000 subjects were just plain "Nicky" and "Sunny" to each other. And the splendid autocrat of all the Russias is still "Nicky" to his royal relatives; while his empress still signs her intimate letters either "Sunny" or "Alix," as the fancy takes her.

At Copenhagen the curious may see to-day a long obsolete railway carriage in which, for many years, the Danish royal family and their relatives made the journey from the capital to Fredensborg; and on the glass of its windows you may see scratched at least a score of signatures of the greatest personages in the world. Just above the signature "Nicky," scratched in large, isolated childish letters, is "Sachen," the pet name by which that simple-minded monarch Czar Alexander III loved to be called; and on the same pane, equally small and unassuming, are "Bertie" and "Alix," the favorite names of King Edward VII and his Queen Alexandra of the years to come.

The late King of Denmark figures among these priceless royal autographs as "Christian," and his daughter, the future Czarina, as "Dagmar."

Even that august sovereign, the German Emperor, though he never condescends to diminutives in signing his most intimate letters, is always "Willie" to his wife and among his many relatives, and, it is said, has even been addressed as "Bill" by his cousin George in his irrepressible days as a middy; while King George in turn is still "Georgie" in the privileged family circle, just as he was when he wrote his home letters in his cabin on the *Bacchante*.

Queen Mary was long known and loved as the Princess "May"; but this pet abbreviation is no very great favorite with her. She prefers to be addressed as "Toria" by her friends and relatives, and always signs this name to her friendly letters. The Queen of Norway is "Audie" or "Maudie" to all who enjoy her intimacy, just as the Duchess of Fife is "Louie." The Princess Victoria, her sister, is either "Vicky" or "Victoria"; while the late Duke of Clarence always answered to the name of "Eddy."

As a boy the Duke of Connaught was usually addressed as "Pat" in the home circle, a familiar appellation which in his more sedate years has given place to "Arthur." The Duchess of Argyll has two entirely different autographs—one, bold, dashing and vigorous, when writing outside the royal pale, the other small and much less formal in her family letters. But both are equally "Louise."

Princess Henry of Battenberg, daughter and mother of queens, loves to be called "Trixie" by her august relatives, and this is the pet name which always concludes her letters to them, boldly written in a very beautiful and artistic hand; while her son-in-law, the King of Spain, is invariably either "Alfie" or "Phonso" to all his royal cousins.

Where the waistline is not high—above the regulation waistline, it is more apt to go to the other extreme with children's garments, and to be dropped below the normal waistline



You ought to try Hinds Honey and Almond Cold Cream—it's simply fine for the complexion.

Every woman needs it to restore the natural beauty of skin and complexion after the ravages of the hot summer sun.

HINDS Honey and Almond COLD CREAM 25c

will free the pores of impurities and clear the skin. It is not greasy or sticky—contains nothing harmful. Guaranteed not to cause a growth of hair.

The daily use of **Hinds Cold Cream** will prevent chapping, wind-burn and dry, rough skin; will keep the skin fresh and girlish in spite of wind and dust.

Hinds Honey and Almond Cold Cream comes in an attractive airtight tube that keeps the cream always in perfect condition.

Men who shave are enthusiastic about **Hinds Cold Cream**.

Order by name and accept no substitutes. Price 25c in air-tight tubes, at all dealers, or postpaid by us if not obtainable. **Send for free sample tube.**

If you prefer a liquid cream, you will like **Hinds Honey and Almond Cream**, sold everywhere in bottles, 50c. Sample bottle free on request.

A. S. HINDS

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Each package of
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PURE PLAIN
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Is divided into two envelopes, and makes two full quarts. Also contains an envelope of Pink Color for making fancy desserts.

Knox Gelatine is the world's pure, uncolored, unsweetened gelatine—in convenient granulated form.

Send for **FREE Recipe Book** containing recipes for Desserts, Salads, Puddings, Ices, Ice Cream and Candies—FREE for your grocer's name. (Pint sample for 2-cent stamp and your grocer's name.)

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My twenty toilet preparations, soaps, etc., are the best and bring largest profits. Full line of samples furnished without cost—send 2c stamp for booklet and full particulars. Olive E. Prescott, 189 Madison St., Chicago.

The Family Bulletin-Board

A family bulletin-board has proved a boon to one large family none of the members of which are blessed with very long memories. This particular one was made by putting a sheet of white celluloid into an old picture frame and backing it up with white cardboard. At one side a gold cord—taken from a candy-box—hangs, bearing a thick soft pencil. The reason for this ornamental effect is because this particular bulletin-board has no other place to hang save in the front hall and it is desirable that it should not be unsightly. Otherwise a small blackboard or a large slate would have done equally well.

On the bulletin-board the family post notices of regular interest which they have forgotten to impart at breakfast or dinner. One day's substance ran like this:

"Had a letter from Mary Smith—she wants Tom to send her the address of that antique dealer where he bought the blue pitcher.—Sue."

"Won't be home to dinner tonight.—Tom."

"Don't forget the church supper Friday. There'll be no supper at home.—Mother."

"Has anyone seen my tennis-racket?—Jean."

"Mrs. Henderson phoned; wants mother to call her up as soon as she comes in.—Jean."

And so it goes. Messages, callers, telephone calls, neighborhood news, engagements, lost and found articles are tabulated here for the benefit of all. The result is a surprising lessening of household friction. Occasionally someone pastes up a squib or joke or bit of verse which the rest of the family will enjoy. Even the cook and housemaid use the bulletin-board and like the convenience of it. The celluloid can be washed whenever necessary.—Woman's Home Companion.

Dish Towels

If housekeepers will be on the watch for the bargain sales they will find a perfect mine in dish towel remnants of all sorts at appreciably lower prices than the regular ones. By being on hand early on the salesday those that match may be picked out and when they are cut and hemmed they will make just as good a showing as though one had bought a bolt instead of a remnant here and there.

The old towels that have begun to grow tender in the middle may be doubled and stitched at the edges and crisscrossed so that they are firm. Then these may be used up for dish cloths as the new ones come in to take their place. It is always a good idea as the summer comes on to lay in a stock of ice cloths to crack ice in, for it is used in so many ways in hot weather; and if ice cloths are not provided dish towels are bound to be used in emergency and this is death to them. Also at the sales a supply of cheese cloth should be laid in with a view to the preserving season. Other towels for all purposes will be found at especial prices, and they are well worth the housekeeper's consideration.—Selected.

A mother had tried to answer her little boy's questions in regard to the future life. One day he came running in from his play and said: "Ma, ma, if only my soul goes to heaven, what will I button my pants onto?"

Try It On Steaks

If you want that rare relish that makes many a dish a feast, use



LEA & PERRINS SAUCE

THE ORIGINAL WORCESTERSHIRE

A superior seasoning for **Soups, Fish, Meats, Gravies, Game and Salads.**

Assists Digestion.

Lea & Perrins' signature is on label and wrapper

JOHN DUNCAN'S SONS, Agents, New York.

The BOSS Self-Working Washing Machine (No. 32)

does the work of
a whole corps of
laundresses.



It is the same Boss Washing Machine you have known for a quarter-century with the addition of a high speed mechanism, reducing

the labor of operating to a minimum.

Write today for free booklet giving useful suggestions for laundering all kinds of fabrics. Tell us in your letter whether you wish machine to be operated by hand, electricity, water power or gas-engine. We make all kinds. We guarantee them too.

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Junior Dept. NEW YORK



Kitchen Economy for a Lifetime

That is what it means to you to have in your home an Enterprise Meat and Food Chopper. You buy an Enterprise but once—it lasts a lifetime. For the making of economical, tasty dishes—the utilizing of the cheaper cuts of meat, the making of soups, croquettes, mince meat—nothing so satisfactory. You'll find a new use for the

ENTERPRISE Meat and Food Chopper

every day. And every new use means greater economy—better dishes.

Cannelon of Beef—a way to utilize cheaper cuts

1 lb. of round or rump, chopped (left-overs may be used), cost not over. . . . 18c
1 egg, salt, mixed spices, celery extract, 3c
1 tablespoonful butter, 2c

Total cost, 23c

This provides meat for five. Cost per person, 4 3/4 cents.

For this and two hundred other tested economy recipes write for our book, "The Enterprising Housekeeper." Sent postpaid on receipt of 4 cents in stamps.

THE ENTERPRISE MFG. CO. OF PA.
Dept. 8, Philadelphia, Pa.

Built on honor—to last. Cuts like a pair of shears. Revolving four-bladed steel knife severs each particle cleanly as it passes through the perforated steel plate. Does not mash nor mangle—each piece holds its juice.

In 45 sizes and styles—small family size, (No. 5), \$1.75; large family size (No. 10), \$2.50.

Look for the name Enterprise on Coffee Mills, Raisin Seeders, Fruit Presses, Cherry Stomers, Cold Handle Saws, etc.

The Chicken Dinner in France

The chicken plays such an important part of what we may call a luxurious necessity at a Parisian meal that I may be excused for speaking about it in parenthesis while on the subject of what is called "le ventre de Paris" (the stomach of Paris). Next to game, which is eaten in comparatively small quantities, the chicken is the most expensive kind of meat, for a good, tender poularde costs from a dollar and a half to two dollars. They are called "les poulets de grains," for they are fed on certain special seeds which make the flesh most palatable. Chickens reserved for the table are too expensive to kill when they are so small as to be called "spring chickens," and they are seldom put on the table broiled. A good chicken, young and tender, to be consumed by those who are moderately well off, can be obtained for sixty or seventy-five cents or a dollar, according to size. I have known of cooks who have never been guilty of buying tough chicken because they knew chickens thoroughly, and because hardly any chickens are ever put on the market which have not been fed on special grains or seeds. France is the country of good chickens. Now there are poulets and roosters which have grown too old to be tender for roasting, and these are called "les poules au riz" (rice fowl), to be cooked and eaten with rice. Whoever has not eaten a well-cooked poule au riz, done by a good French cook, has not tasted of one of the best national dishes of France. In all the years I have been in Paris, I have never seen a chicken stuffed with dressing by a French cook, nor a chicken cooked with bacon, nor one eaten with ham. The French would think it sacrilege thus to spoil the especially delicate savor of a chicken.

Stews are often made of chicken, but always with very little sauce or gravy, which must have the taste of the chicken, or with such simple dishes as mushrooms, olives and tomatoes. Chicken broth is now made only for invalids, and much less now than formerly, for it has been proved chemically that there is absolutely no nourishment in it.—Emma Ballet, in Brooklyn Eagle.

Intellectual Interests

The worth and fertility of study are shown by the fact that men who in college had curiosity and purpose are those who, ten or twenty or fifty years later, find increasing satisfaction in what they see and do. It is sometimes imagined by the young that the value of books and thought is measured by the knowledge accumulated. Of course, the highest service of thinking and reading is that they expand and rejuvenate, and, through them, all our experiences are laden with increasing worth. An energetic concern about the truth and about progress has no old age. By the love of knowledge is every day made desirable. In faith and purpose there is a value that does not lessen, nay, that even grows richer with every passing year.—Collier's.

Just in Time

Bridget—Me missis discharged me to-day.

Norah—Fur what?

Bridget—Sure, because she knew to-morrow would be too late.—Harper's bazar.



Have mince pie—have it often instead of a few times a year. There is no dessert so appetizing and so satisfying. But don't make the Mince Meat. It's too hard work and it's too expensive. Just make your crust and just send to the grocer for a 10c. package of good, old

NONE SUCH MINCE MEAT

"LIKE MOTHER USED TO MAKE"

Made in a kitchen as clean as your own, from products as choice as any you can buy and from a recipe handed down from the days when all mince pies were good. Try it.

MERRELL-SOULE CO., SYRACUSE, NEW YORK
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We will send you prepaid for examination any of the following. If pleased, pay low price; if not, return to us. Send references. Or, if you prefer, send money with order. Money back if not satisfied. Enclose sample of hair.

TRIPLE STEM SWITCHES

For the New Culture (see illustration). Very latest and most beautiful style of the season. Fine natural wavy hair. Ordinary shades.

1. 24 in. 22 in. \$1.00 Value, Special at. . . . \$2.50
2. 24 in. 24 in. \$6.00 Value, Special at. . . . \$3.95
3. 24 in. 30 in. \$10.00 Value, Special at. . . . \$8.00



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"3 in One" oil will save any housewife much hard work. Instead of spending part of every day cleaning and polishing furniture, woodwork, picture frames, bathroom fixtures, etc., use "3 in One" just once in a while. "3 in One" removes dust and grime, covers up scratches and scars, keeps everything clean and bright.

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Alcolite Stove
Chafing Dishes
Burning Denatured Alcohol

For light meals, lunches and late suppers, there's nothing like a Manning-Bowman Chafing Dish equipped with the "Ivory" Enamel Food Pan and the Alcolite Burner Stove. This stove burns alcohol gas, which it generates from the liquid alcohol. It has the cooking power of a range burner, and a full meal can be prepared on it. It will take any cooking utensil as well as Manning-Bowman

Coffee Percolators

Manning-Bowman Percolators insure uniformly good coffee, clear, rich, full-flavored, healthful—as the liquid coffee never remains in contact with the grounds, the coffee is never rank or bitter. Manning-Bowman Percolators make coffee quickly, starting with cold water. They are simple and easy to clean—no valves, no clogging—also made in 1 in style for making coffee on the table.

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When answering advertisements kindly mention McCall's Magazine.

The Trodden Way

By Jane Belfield

"I COULDN'T go on any longer—so I have come," she said, "things were too hard. This was the only way of escape and I have taken it—gladly."

The woman rested a while, wrapped in a supreme content—thought and even wonderment hushed in the great calm of this solitary place.

By and by, from out the vast stillness, a voice spoke:

"Thy summons was not sent."

"I could not wait for that." The woman turned her face into the great unknown; "the way was too hard. I have often thought before of coming, but I was never sure that it was right."

"It was not right," the Voice continued, "not right—nor wise."

"Ah, but I was never wise!"

"Not after so many lessons—so much pain and humiliation? Not yet wise?" The Voice enfolded her in a vast caress—so surely it comprehended.

Then the woman rose and stretched out her arms toward the dim recesses whence the Voice came.

"Give me the lesson I have never had!" she cried, wrung with bitter knowledge of the trodden way, "give me happiness! Then I will be wise! Or let me search for it yonder in the Great Beyond."

"But you do not know what lies in the Beyond. And you have not finished your journey on the trodden way—you are not ready," the Voice returned.

"I cannot finish—I cannot! My way has been twisted since the beginning. Things are wrong—all wrong for me! Even from the first—no youth!"

"No youth? Then youth remains—awaits you—afterwards."

"But I have made nothing but mistakes—all mistakes! My whole life—my very self—a lie—all lies! Here I can be alone and free! There—!"

The suppliant fell upon her knees—shuddering, and hid her face.

"A life that is a lie is not real," the Voice responded from depths of unfathomed tenderness, "if it is a lie—the real life awaits also for you—beyond—when the time shall come."

"But if I go back, I must take it up again. There—I must go on as I was. Here I may be—myself."

"Yourself? With a part of the way untrod—the message entrusted to you yet unspoken? Have you not a little longer patience, faint heart? A short endurance till the sure summons comes?"

"Happiness!"—the woman begged—"Happiness! This that you bid me return to, may be for the whole of the only life I know!"

"Happiness is the inheritance of every soul born into the world. It comes or it waits. Nothing is for the whole of life. When you have completed one part, you shall take up the next. When the summons comes, you shall go on enriched by all that has been—you shall go on—even into happiness—if you faint not."

The woman lifted her face—her eyes straining into space—searching, compelling the vision.

"I thought also to find my first-born," she whispered brokenly, "the child who

lived on earth but one short year. I have thought—sometimes—perhaps he needed me in these wide outer reaches—so little—so long alone."

"He does not need you—yet," the Voice returned majestically calm. "The child will one day bring your summons. Wait. Those you have left, need you now. Go back and speak the words that were given to just you to speak, do the deeds meant for just you to do. When your service is completed, the summons shall be sent. *Is not the summons sure?*"

The woman clasped her hands. "If I could but see the child or hear his voice!" she begged—"If I could see the child—he has been so long away—I might—I might—return—and do my part—if I could but hear his voice!"

She waited—for the Voice had ceased and the slow silence gathered itself into mighty folds—gathered and grew and pressed upon her heart—grew and gathered itself into one great, living cry:

"Mother!"—and behold the Voice and the cry were one.

"THOU!"—

With outstretched arms, the woman fell forward upon her face—descending—descending—through infinite depths of blackness.

At the foot of her bed, the surgeon stood looking on.

"She is coming out of the ether now," he announced.

The woman's husband rose from the chair by her side and shut his watch with a sharp click.

"You had her in the operating-room two hours," he rejoined shortly.

"Well—she's all right now—I'll look in this afternoon."

The doctor hurried down the stairs, two steps at a time, brushing past an eager little face that peeped wistfully through the half-open door of the sick-room.

"Mama?" whispered the owner of the eager little face, as the child stole toward the silent figure on the bed. "My mama—is she all right? Does she know me now?"

This is coronation year, and, of course, English influence is felt throughout the world of fashion. The pronounced attitude of Queen Mary against the extremely narrow skirt and the huge hat has set the designers of modes to planning freer lines and simpler millinery. Some of the advance models show even the wide-pleated skirt, and one lovely evening frock is accordin-pleated from neck to hem. These, of course, are extreme, marking the farthest swing of fashion's pendulum—and the conservative woman will regard them as merely the extravagant early expression of release from the clinging lines and close skirts.

Chiffon blouses, however, fascinating as they are, come second in favor to the waist of plaid silk, which each season has attempted to lift itself from oblivion, but without success until this year. These are shown in every conceivable form, from the severely plain tailored waist to the most elaborate effects.

The Perils of Lead Dust

The painter who deftly adorns and protects the woodwork of our homes with a thin covering of paint derived from lead is working with one of the most dangerous poisons known in the arts. "Painter's colic" is produced by lead dust. And not only do painters suffer from lead poisoning, but likewise a host of other artisans in a variety of trades are afflicted with "plumbism" in one or other of its many forms. The potter secures the beautiful glaze on his handiwork by means of lead. The enameler, who covers iron plates with the deep blues, rich vermillions and snow whites so familiar to us in the letters cemented on the glass of shop windows, has much to do with lead, and suffers accordingly. Even the diamond cutter has to be more careful of the dust from the lead and tin "knob" in which the diamond is imbedded than of the diamond dust itself. The printer who handles lead type, the file cutter who uses lead in a certain stage of his work, the glassworker, the electrician who builds electrical accumulators, the shipbuilder, the lithographer, the dyer and a score of other artisans pay tribute to the dust from lead. For some curious reason, women are especially liable to lead poisoning, and many attempts have been made to secure legislation that would prevent the employment of women in the manufacture of white enameled beds, in which lead is used so abundantly.

Before leaving the subject of lead dust it might be well to reiterate the oft repeated warnings against drinking water that has stood for any considerable length of time in lead pipes. Water is a powerful solvent. It will dissolve practically every substance under the sun, and gradually takes up little by little enough lead to render the water slightly poisonous. Lead is a "cumulative" poison, and, particle by particle, it collects in the body, producing in time the well known effects of lead poisoning. No doubt many thousands of people in every large community suffer from plumbism in a mild form. They may not suffer from "wrist drop" or develop the characteristic blue line on the gums, but they do develop minor symptoms that are sufficient to make life miserable and yet not pronounced enough to alarm the sufferer or to cause him to seek a physician. —J. Gordon Ogden, Ph.D., in Popular Mechanics.

What They Do With Them

Major S. Harris, one of the Australians who fought in the South African war, says the *Argonaut*, visited British Columbia and finally settled in Vancouver. Now he tells of a man in his province who went to London for the first time last year and was being shown through Westminster Abbey. He got into conversation with a tourist agent who was showing a party about, and at intervals the man who was explaining asked the British Columbian questions about Vancouver. "I suppose that in your country you have no place like the abbey?" he suggested.

"No," replied the other.

"Then what, may I ask, do you do with your illustrious dead?"

"First," replied the British Columbian, "we appoint a commission to see whether the man is really dead, and then if the commission decides in the affirmative we send him to the Legislature."

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He Knew Them

A dried up old colonel and a very sentimental young woman were together watching the sunset.

She inquired, gushingly, "Oh, colonel, don't you love Longfellow's poems?"

"Can't say I do," he replied. "Never read them, in fact. Consider all poetry absolutely drivell."

"But," she persisted, "surely you cannot help admiring this verse of his out of 'The Day Is Done,' you know; 'And all the night shall be filled with music, and the cares which infest the day shall fold their tents like the Arabs, and as silently steal away.'"

"By Jove!" he exclaimed, "there is something in that. I know those Arab beggars—they would simply steal anything."—St. Paul Dispatch.

15 Cents for the Baby

Its delicate skin will be helped to health and comfort—without waste of money, by the pure soap,—the soap with the refreshing, invigorating qualities found in no other—the famous

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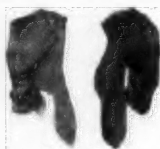
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tors' hose.



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fort of seamless foot with perfect fit
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WARRANTED absolutely satisfactory in *wear, style, fit,*
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This catalog is made up of special lots of household things, bought for spot cash from makers who were hard pressed for ready cash, or from factories whose outputs we control. And anything you select will be sent you for 30 days approval. You may use the goods a whole month before you decide to buy them. If they are not more than satisfactory, return the goods at our expense. We'll refund your small first payment, and even pay the freight charges both ways. Back of this offer is the endorsement of the First National Bank of Chicago.

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11

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The Woman who Nags

By Florence Standish

It is not always a sign of ill temper when a woman "nags." Sometimes the most unselfish and sweet-tempered fall into this direful habit. Nine times out of ten, the woman is tired, and has been tired so long, perhaps for years, that the tiredness has become a disease of the nerves.

She knows when she nags, and is heartily sorry for it. She is ashamed that she has no more self-control, suffers in her self-respect and longs for the power to break off this habit.

Women are inclined to take the cares of the whole family on their shoulders. They devote themselves so entirely to the welfare of their loved ones that they often neglect themselves. They fail to take enough outdoor exercise and diversion; there is too much monotony in their lives.

When a woman finds herself inclined to nag, she should consult her physician at once as to the condition of her nerves. If he is an up-to-date practitioner with the true welfare of his patient at heart, he will command, in addition to his soothing tonic, more hours of sleep, more exercise in the fresh air, more of God's sunshine. Even if some small part of the housework must go undone, "Tomorrow's another day." She awakes refreshed, her tired nerves are smoothed out, the little annoyances pass unheeded; presently she is surprised to find herself humming a little tune.

And mark you this, my friend, no woman ever "nags" when her heart is singing a song.

She Didn't Know

He was an unruly youngster. Before he had been in the car five minutes all the women present and most of the men were explaining to anybody who would listen to them what they would do if the boy belonged to them.

To the general babel there was one woman who contributed nothing. She was a gentle gray-haired body, who remained unruffled by the small tempest.

"If that child was mine," said the woman beside her, "I'd make him mind if I had to half kill him, wouldn't you?"

"I don't know," said the quiet woman. "I don't know what I should do."

"You don't!" exclaimed the positive woman. "Well, I know. But then maybe you are not used to children? Maybe you never had any of your own?"

"Oh, yes," said the little woman. "I brought up thirteen. That's why I don't know what I should do."—N. Y. Herald.

The Pleasure of Hope

She—Father believes in the pleasures of anticipation.

He—Do you agree with him?

She—Oh, yes, indeed! In the summer he promises to buy me a sealskin coat the following winter if I'll give up going to the seaside, and in the winter he promises to send me to the seaside the following summer if I give up the sealskin coat. So, you see, I am always happy.

"Your sister's a long time about making her appearance," suggested the young man caller.

"Well," said the little brother, "she'd be a sight if she came down without making it."

The Schoolroom Clock

By Albert C. Sproul

Beats all how that tick an' tock,
That thumpin', bumpin', clickin', knock,
Jest keeps my head right near my desk,
An' makes me try my very best,
An' when my eyes get sneakin' way
From off my book, I hear 'em say
Those temptin' naps—"Ah!—Here's a pin!—
An' there's a boy!—Well—puncture him."

I take the pin, an' sly an' slow
I start ter jab an' awful blow;
Then, queery-like, I stop—eh—why—
Jest because I hear right nigh
That warnin' tick an' rock an' tick—
Somehow I see that hickory stick,
An' stop; yes, stop—an' think; an' then
I get back to my work again.

Tain't no use how hard I try
To let a juicy spit-ball fly,
Or ram a pen through walls er cloth,
Fer sure's yer born, that click ticks off
A warnin', fearsome, skeersome, too,
Like an owly, preacin' bugaboo,
Sayin', "Shouldn't this, shouldn't that,
Teacher sees what you're at."

An' say! ain't those clock hands awful slow!
They don't seem ter know which way ter go.
The big un's the best un er the two;
But he ain't wise as ter what ter do;
He pokes an' hesitates along,
As though he donno the dreadful wrong
He's doin' us; an' at recess
It's the little one that does the best.

But me an' the clock ain't enemies.
Fact is, we're real affinites.
When I ain't watchin' it, yer see,
I know the clock is spottin' me.
An' though I peeve an' sulk an' pout,
Yet when it's time to let us out,
I scowl no more, but close my book,
An' give it sort a smilin' look.

The boys they call me "fraidy-cat,"
An' smarty-like, they try ter scat
Me way; an' cross their fingers—so;
But they donno all that I know,
Or they'd be skeery, conscience-stricken!
When they hear that awful tickin',
Jest as I am, a tremblin'—booh!
You bet they'd be skeered—an' so would you.

The End of the World

When the last big hat has been purchased, and
the plumes are broken and bent,
When the hobble skirt has been banished, and no
one cares where it went,
We shall rest, and faith we shall need it—and
quit for an aeon or two
Denouncing each fashion verdict, and condemn-
ing each thing that's new.

There will be no word from Paris of fashions of
freakish mold;
"They'll be the rage in the springtime" will
never again be told;
And the hair can be dressed as one wills it,
provided it's all one's own.
And no puffs and curls at the playhouse shall
make any patron groan.

And the men will have naught to worry, for the
tailors will show one style
That will satisfy all forever, and will make no
crimp in one's "pile."
And all who wear duds shall be happy, and say:
"This is grand, I declare—
I can wear my last year's garments with a per-
fectly cheerful air." —Denver Republican.

A Sad Mistake

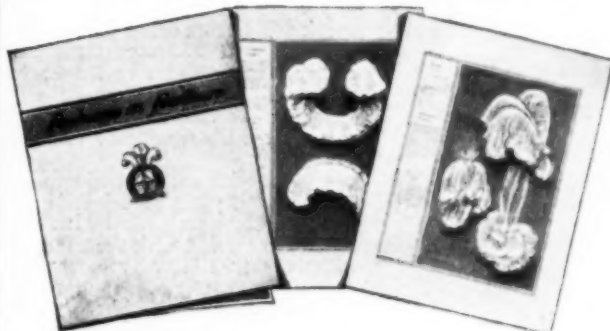
By Lucia White

I know the flowers have feelings now,
I'm sure as I can be,
And so I've made a solemn vow
To pick them carefully.

Today some Jacob's tears I found,
And no child could be sadder,
Because, right on that very ground,
I'd picked a Jacob's ladder.

Three Kitchen Mades

Plain Sally Lunn is simple,
But good for every day;
Brown Betty, more pretentious,
Has crisp and spicy way;
But Charlotte Russe is flippant,
In gaieties she'll plunge;
She goes to balls and parties
And quite inclines to sponge! —Life.



Ostrich Feathers are in Vogue

This will be the greatest season ever known for ostrich feathers. The conspicuous use of them in every form in London during the King's coronation has increased their vogue in every country. No other hattrimming will be used half as much as original groupings of feathers. Before selecting yours, you should see the latest London designs originated by the London Feather Company.

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OUR catalog, "Fashions in Feathers," shows the new *prime uncurled* plumes; the latest styles in French and willow plumes; gorgeous birds of Paradise; pompons; ostrich and marabou edgings; and the most fashionable ideas in muffs, boas and fans.

Articles in it range from \$2 to \$50. Whatever amount you wish to spend, you can secure the greatest value by selecting from this book. Write for it today. We guarantee satisfaction and *prepay* expressage on cash orders.

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Henry Siegel Co., Boston.	The Beggs Co., Columbus, Ohio.
Herman Strauss Sons, Louisville.	The Montgomery Fair, Montgomery, Ala.



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The name "Leola" is stamped on the edge of every yard of the Genuine silk. Look for it. We do not ask you to order this silk before seeing it—29c but we do urge you to let us send free samples for your inspection and for comparison with silks from other houses. Our special price, per yard.

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Boston Store Chicago

(50)

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This very dull summer brought us hundreds of offers from factories which had to sacrifice. We picture them all—over 3,000 of them—in a new Bargain Book just issued. The pictures are big—many are in actual colors. The pages are 11 x 17 inches. And every page of this mammoth book shows bargains for the home.

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with this artificial EAR DRUM in my ears. I never feel them—they are perfectly comfortable, and no one sees them. I will Pat. July 15, 1908 tell you the true story, how I got deaf, and how I made myself hear.

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Gem-Laden Winds

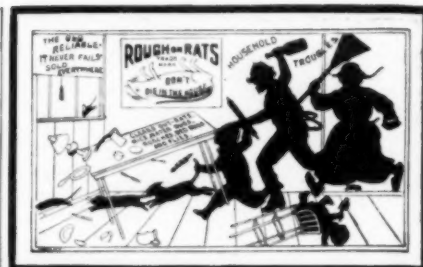
The diamond deposits discovered in Damaraland, German Southwest Africa, three years ago lie among great sand dunes hundreds of feet in height which pass in continual motion across the granite plateau that follows the line of the coast from the Orange River to Wallisch Bay.

These deposits are a puzzle to geologists, since their place of origin is a mystery, though there seems to be little doubt that they are carried with the sand by the heavy winds that blow from the southwest for nine hours out of the twenty-four. The diamonds, which are found mixed with garnets, agates and other semi-precious stones, vary in size from one-fifth to three-quarters of a carat, and, though small, are of the purest water. An extraordinary feature of this discovery, says F. N. White, in *Harper's Weekly*, is that the diamonds resemble the Brazilian rather than the African stone, although the Orange River, which marks the southern boundary of German Southwest Africa, has its source among the volcanic cones or "diamond pipes" of the richest diamond mines in the world in and about Kimberley. There are no fissures in the many miles of granite floor of the new diamond country through which these particles of crystallized carbon might have been forced up from below, and geologists find no suggestion of cones or of what is called "Kimberley formation"—nothing, in fact, that will warrant them in giving an opinion as to the origin of these traveling gems. The general opinion, nevertheless, is that the prevailing southwest winds bring the diamonds from the sea, and scientists do not dispute this theory.

The discovery of diamonds in Damaraland, so far as the white man is concerned, was first made about twenty miles south of Luderitzbucht, the principal port of German Southwest Africa, whence the government is building a railroad across to Keetmanshoop to connect with the proposed road in British Bechuanaland that will tap the markets of Kimberley and Johannesburg. Here a native, who had worked in the diamond mines of Kimberley and had been impressed into service by the railroad builders, on his return home picked up two or three crystals from the sand and took them to a station master with the information that they were diamonds. The station master ridiculed the idea, but eventually sent the stones to Cape Town, where experts pronounced them to be gems of the purest water.

It may safely be asserted that few contraband gems have left Damaraland since the government assumed control of the fields, though they were probably carried away in great quantities before police supervision became effective. At Luderitzbucht and Swakopmund, the two ports of departure, all outgoing travelers are subjected to systematic search. Not only do the customs authorities require that a passenger's baggage be sent to the wharf for examination three days before the departure of the boat by which he leaves, but a thorough search is made of his person and clothing before he goes on board.

New Nurse—Please, mum, I can't do a thing with the baby. He cries all the time.
Mistress—Well, I declare! How stupid of me. His other nurses were colored girls. You'll find some stove polish in the kitchen.—Philadelphia Times.



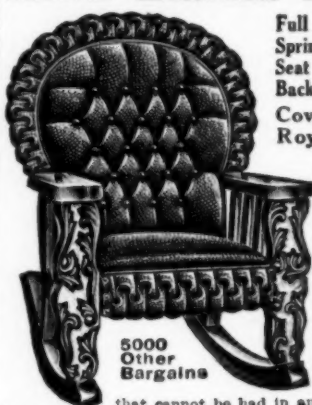
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ROUGH ON RATS. The Government uses it; the old reliable, unobtainable exterminator. Kills Squirrels, Chipmunks, Gophers, Rabbits, Prairie Dogs, Rats, Mice, Roaches, Ants, etc.
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ROUGH ON BEDBUGS, Liquid, 25c
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ROUGH ON ROACHES, Powd., 15c, Liq'd, 25c
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ROUGH ON BUNIONS, Liq'd, 25c, Powd., 35c
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Covered in Best Royal Leather

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that cannot be had in any other rocker. Frame thoroughly seasoned oak, high golden and gloss finish. Best quality Black Royal Leather; workmanship ever offered. We can afford such values because we own our own timber lands, saw mills, factories and sawmills. Money back if it is not worth double. Send for our large FREE cash catalogue of Furniture, Rugs, Curtains, etc. Learn at once how much cheaper and better you can buy for cash direct from the manufacturers. We save you all extra profits. Write NOW; better still, enclose \$3.85 for this comfortable rocker. Order by number 670. Address.

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By modifying all bulging and wrinkles at the top of the corset, La Walohn Corsette produces a beautifully smooth and trim surface, over which your gown fits like a glove.

Being made of a stand-and-linen mesh material La Walohn is delightfully light, airy and hygienic, and always holds its shapeliness because of the improved Walohn boning. Finely tailored throughout.

Your dealer can furnish La Walohn Corsette, if you ask him. Sells for \$1.50 and \$2.00.

We also make other brassieres in batiste, embroidery, etc., at 50c upwards.

Send for Style Book

Write, giving dealer's name, for our Brassiere booklet, fully illustrated.

BENJAMIN & JOHNES
66 Bank St., Newark, N. J.

BIEN JOLIE

Bringing Up a Boy

A boy should be given an opportunity to deal with reality, and to amuse himself doing worth-while things. I cannot say that my boy has never had any foolish gimcracks called toys to break and waste; for he has two grandmothers, whose ideas about children are not the same as my own, writes Upton Sinclair in *Physical Culture*. But I can say that I myself have never given him any such things; and that I have seen to it that he has a garden at which he can work and learn how food really comes to be; and a chicken-house, out of which he can get his own eggs for breakfast; and a set of carpenter's tools, with which he can make anything that he thinks he wants to play with. Also he learned to bathe and dress himself as soon as his little fingers could be taught, and he takes care of his own room like a little soldier. All these things are to me quite as important in education as reading and writing. I would say to every parent: Beware of that kind of unintelligent love which does things for children, and stunts the child's own growing powers. You had much better be letting the child do things for himself, while you in the meantime are educating yourself so that you can be a guide and companion for the child when it comes to years of thought.

"A Journalist's Conversion"

Suppose a preached desired to dilate on journalists and journalism, where would he find an appropriate text? There were no "late specials" when the Bible was being written. An Australian Methodist minister's sermon is reported under the heading of "A Journalist's Conversion." His text was Ezekiel, 9th chapter, 11th verse: "And behold the man clothed with linen who had the ink-horn by his side reported the matter, saying: 'I have done as thou has commanded me.'" A fairly intelligent anticipation—even to the reporter's cuffs and collar.—London (England) Chronicle.

A Challenge Unaccepted

A very good-natured broker, who is very much larger than his wife, and who likes his little joke at some one else's expense, was sitting in the theater. A man behind him, not knowing who he was, leaned forward and whispered, "Will you please ask your wife to remove her hat?" "You'd better do it yourself. I'm afraid." Whereupon the man behind became angry, arose, protested and left the theater.—Philadelphia Times.

A Matter of Habit

"Did you ever run into a telegraph pole?" inquired the elderly passenger. "Yes, ma'am," said the chauffeur, slowing up the taxicab to avoid a collision with a street car. "I've bumped into telegraph poles. I reckon, two or three times." "Brings you to a pretty sudden stop, doesn't it?" "No, ma'am; the machine stops, all right, but I always keep on going."

A good many belts are shown on children's garments. Patent leather and plain kid are popular; also the stitched belt of the same or contrasting material.

Eppo

PETTICOAT

No other Petticoat hugs the hips so close, sets so snug and smooth at the waist.

The Eppo Petticoat is made with a patented invisible elastic band at the back. This dispenses with strings or laces, and gives the wrinkleless fit at waist and over hips in the simplest and most certain fashion.

The patented elastic waist band of the Eppo Petticoat adjusts itself to every change of position without tightness or restriction of movement. It insures ease, comfort, instant and lasting satisfaction. Slips on and off with ease and rapidly—fastens without adjustment merely by snapping the four invisible glove clasps at the side.

\$1.50 Eppo Petticoat of Eppoline Taffeta

Think of getting a black petticoat of a beautiful and permanent silk finish, made with long flange of shirring and pin to knee for such an astonishing low price as \$1.50. Lengths 34 to 45. Others up to \$10.00—black and colors.

Easy to Get an Eppo Petticoat. Send size of waist band, and length, and color desired. Enclose Money Order with your order. We guarantee the Eppo Petticoat will reach you safely through a regular retail store and we also guarantee the satisfaction it will give you. After you examine and try on the Eppo Petticoat, unless you are satisfied in every way, return it and we will refund your money in full. Go to your Dealer first. Buy of him if he has Eppo Petticoats. If he hasn't, tell us his name and we'll send

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STRAIGHT SWITCHES	WAVY SWITCHES
1 1/2 oz. 18 in. \$.95	20 in. \$1.95
2 oz. 20 in. 1.35	22 in. 3.00
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Send long sample of your hair and describe article you want. We will send prepaid On Approval. If you find it perfectly satisfactory and a bargain, remit the price. If not, return to us. Rare, peculiar and gray shades are a little more expensive; ask for estimate.

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The Wilson Way

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Can you really depend on the hooks you now use, or is your garment apt to "pop" open any time—a most humiliating mishap, because every one can see it except yourself. Thousands of women are avoiding this embarrassment by using

Wilson Dress-hooks

instead of hooks and eyes or snaps. They can not come open accidentally, yet you can unhook them with perfect ease. They are absolutely flat; won't allow the garment to bulge or gape and do not catch on lace or trimmings. Can not rust or crush in washing and ironing. Outlast many garments.

Fill Out This Coupon

Get full-size card free, provided you have not previously had free card.

Insist on Wilson Dress-hooks for your ready-made and tailor-made dresses.

At notion counters, for a card of a dozen. Remember the orange and black card.

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Have you ever received a card, free? ☐

My Dresser's Name

My Name

Color Size

State

Zip

This Man Tailored Suit In All Wool Serge \$9.95

An Example of the Remarkable Values We Give

FIG. A Strictly man tailored style in this season's most fashionable suit material, all wool wide wale serge in navy blue and black. The coat is the new semi-fitted 25 inch length, lined throughout with good quality satin. The skirt has a plain pocket in both the front and the back. Both panels finished on either side with a wide tuck.

Return at our expense if not satisfactory

Values like these are seldom offered

The Greatest Silk Petticoat Bargain in America

1,000 only to be sold at \$2.75



Silk Petticoat

In Taffeta or Messaline

\$4.00 Value for

\$2.75

FIG. B Extra well made from all ample quantity of silk with a 13 inch accordion-pleated flounce in the new Van Dyke point effect full underlay and dust ruffle of Nestsilk. In navy, emerald, rose, light gray, dark gray, brown, tan, white, black and changeable colors. Lengths 38 to 42 inches. A quality that usually sells for \$4.00 and \$5.00, our special mail order price \$2.75. Sent postage paid for 20c extra.

Send \$12.70 and we will ship you both the suit and the petticoat. Delivery charges paid in Mo., Ill., Ia., Neb., Kans., Okla., Ark., Tenn., Ky., Ind., Wis., Minn. and Mich. send us extra and we will pay delivery charges to any express office of the United States.

FIG. C

Taffeta or Messaline
SILK PETTICOAT \$2.75

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Mailed free to any address. This remarkable book enables you to select from the immense stocks of this great department store with the same satisfaction as though you came here in person. Satisfaction guaranteed or money refunded. Address Department 60.

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OUR FRENCH OSTRICH PLUMES AND WILLOWS

Save on the price not on the Quality

Are the best for the least money
Not because we say so
But because they are
Made from the choicest
feathers raised on our own
farms in the famous Cape
Colony of South Africa,
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Fine Plumage. Made in our own
model shops in New York under the direction of experts, by the best workmanship
to be had, **SOLD TO YOU DIRECT**, saving
all the intermediate expenses and profits of
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illustrated catalogue and price list which describes
ostrich feathers only and represents them exactly as
you will find them when you order.

CAPE FARMS OSTRICH PLUME CO.
156 Fifth Avenue New York City

When answering advertisements kindly mention McCall's Magazine.

The Veteran

"My good man," remarked the benevolent-looking old lady to the scarred-faced wreck of humanity she met in the lane, "you look like an old veteran soldier. I'm sure you've been in many battles."

"Well, mum," rejoined the dilapidated one, "'tis true I've been in the wars in my time. Yus," he went on, "that I hev, mum! I'll carry these scars to the grave, shure I shall. Ye see this ear o' mine, mum," he continued; "there's a tidy piece gone out o' that! And see the top o' me nose? A tidy dent there, eh, mum? Well, they wor both done in one day. Yus, the missiles did fly that day, an' no mistake."

"What battle was it, my good man?"
"Well, mum, it worn't exactly a battle. Yer see it wor like this. I wor a cab-driver in a country town at that time, and I had to drive the newly married folks to the station. Well, this dent in me nose wor done by a hob-nailed boot; this bit out o' me ear is the result of a well-aimed boss-shoe; this lump on me jaw was caused by a bag of uncooked rice; but wait till I show yer me back, mum."

But the lady had vanished.—Selected.

Trees That Sting

In the southern part of Formosa grows a tree about ten feet in height having long leaves which possess the property of the nettle and produce a maddening irritation of the skin when incautiously touched, relates the *London Globe*. The natives call it *chiaojenkou*, meaning "man biting dog." Mr. Tokutaro Ito, of Tokio, who has recently made a botanical exploration in Formosa, suggests the name "viper tree" as a more distinctly warning title.

There is another species of "stinging tree" in Australia, which attains a height of fifteen feet and the effect of whose touch appears to be even more maddening to men and animals. Horses stung by it have to be shot and dogs when affected by the poison of the leaves run about whimpering and biting themselves.

A Sufficient Reason

"Young man," said the woman at the ticket office, "why don't you answer me when I ask you whether this is a moral and proper show?"

"Because," answered the theater treasurer frankly, "I'm not a good enough judge of human nature to know which way to answer without losing a customer."

What's in a Name?

Smith wields a very clever brush.

His canvases are never skied.

The slowest man in town is Rush.

When bills are due; old Miss McBride

Has lived alone for fifty years;

She'll never marry now, they say;

We buy our groceries at De Vere's;

Our leading pessimist is Gay.

Priest runs a barber shop, and King

Attends to odd jobs here and there;

Our Brewer thinks that beer's a thing

Which should be barred out everywhere;

Short stands six feet two in his socks,

Stout is a slender little man;

Our banker's name is Poore, and Knox

Boasts other people where he can.

Our painless dentist's name is Paine,

And Barber's preaching makes us glad;

A very modest man is Vane,

The oldest citizen is Ladd;

Clearwater peddles milk, and Black,

Who is in partnership with Brown,

Is always aiding those who lack,

And is the whitest man in town.

—Chicago Record Herald

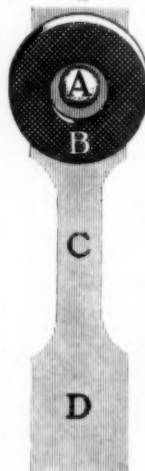
A Wax That Ends Corns

In each Blue-jay plaster there's a dot of B & B wax. That soft wax gently loosens the toughest corn. In two days the corn comes out.

The plaster is applied in a jiffy, and the pain of the corn ends instantly. You simply forget it. In 48 hours the whole corn comes out.

No soreness, no inconvenience—no feeling whatever. Five million corns

every year are removed in just this simple way. This is the only treatment used for corns by folks who know. Sold under guarantee.



A In the picture is the soft B & B wax. It loosens the corn.

B protects the corn, stopping the pain at once.

C wraps around the toe. It is narrowed to be comfortable.

D is rubber adhesive to fasten the plaster on.

Blue-jay Corn Plasters

Also Blue-jay Bunion Plasters
15c and 25c per Package

All Druggists Sell and Guarantee Them
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Bauer & Black, Chicago and New York
Makers of Surgical Dressings, etc. (12)

Crooked Spines Made Straight



Use the Sheldon Method 30 Days at Our Risk

YOU need not venture the loss of a penny. No matter how serious your case, no matter what else you have tried, the Sheldon Method will help you and probably wholly overcome your affliction. We are so sure of this that we will make a Sheldon Appliance to suit your special condition and let you decide after 30 days, whether you are satisfied. We make this unusual offer simply because the 16,000 cases we have treated absolutely prove the wonderful benefit the Sheldon Method brings to spinal sufferers, young and old.

There is no need to suffer longer or bear the torture of old-fashioned plaster, leather or steel jackets. The Sheldon Appliance gives an even, perfect and adjustable support to the weakened or deformed spine and brings almost immediate relief even in the most serious cases. It is as easy to put on or take off as a coat, does not chafe or irritate, is light and cool.

The price is within reach of all who suffer. You owe it to yourself or the afflicted one in your family to find out more about it. Send for our free book.

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CHILDREN. :: :: :: ::

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PARIS FASHIONS FOR THE
COMING SEASON. IT IS THE
STYLE GUIDE FOR THE
WOMAN RESIDING OUTSIDE
OF NEW YORK. :: :: :: ::

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FOR CATALOG No. 21

STYLE and MATERNITY EASE during

You who are prospective mothers:

Know that the H. & W. (MARMO) MATERNITY CORSET WAIST gives a trim and stylish figure—without the slightest endangerment to the well-being of either mother or child—throughout the entire wearing period.

Scientifically designed to give support wherever needed, it is soft and pliable with lacing on either side, adjustable to the comfort of the wearer. And thus, also, it holds the figure stylishly and naturally after confinement. All steels removable.

Particularly desirable in convalescence or after surgical operations. In fact, whenever stays are desirable but corsets are too unyielding, this Waist is unapproachable for comfort and stylish lines. Made with button or clasp front.

Sizes 20 to 36; Price \$2 at all dealers—
or sent prepaid on receipt of price

H. & W. Co., Newark, N. J.

H. & W. Waists are made for all ages—Women, Misses and Children. Insist on H. & W. and accept no substitute.

Illustrated Booklet on request



The real secret of a graceful gown

The successful dressmaker knows that all fitting troubles are over when she uses

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PATENT
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Spring Hooks

"It's in the triangle"
and the name "Peet's" on
every envelope. Never
sold on cards.

Invisible Eyes 5c
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PEET BROS., DEPT. D, PHILADELPHIA, PA.



How Gounod Became a Musician

When Gounod was at the school of one who was called the good Papa Pierson he was constantly scribbling musical notes. One day the schoolmaster sent for him into his study.

"Your parents complain," said Pierson. "They do not wish any musician in their family. You must be a professor."

"Never!"
"Your only choice is between Greek and Latin."

"But I will be a musician," said Gounod.

"You will? Give it up, I say; it is no profession at all. However, we will just see what you can do. Here's pen and paper. Compose for me a new air to Joseph's words, 'A peine au sortir de l'enfance.'"

It was the recitation hour.

Before the bell sounded for the studies to begin again Gounod came back with his paper completely covered.

"Already," cried Pierson. "Well, sing it then!"

Gounod sang and accompanied himself, and so deeply affected poor Papa Pierson that with tears he pressed him in his arms, and exclaimed:

"Oh, my dear boy! Henceforth they may say what they like, but a musician you shall be and nothing else."—Philadelphia Inquirer.

Indians and the Camera

Rodman Wanamaker conceived the noble purpose of translating the dauntless deeds of the Indian race into new heroisms for today. He felt profoundly that unless the picture record and life story of these people were made today, tomorrow the opportunity would be forever gone. To this end he equipped and sent out two expeditions to the heart of the Indian country. The expedition of 1908 occupied many months and involved travel extending over many thousands of miles. A primitive Indian camp was established in Southern Montana. Old warriors and chieftains, together with their wives and children and grandchildren, lived in their tepees on the prairies, edged by the Little Big Horn River. The Indian is afraid of the camera—he feels that a photograph takes away part of himself. After he has been photographed he will look at the picture, then feel of himself. When he realizes that he is all there he feels that his soul will be that much smaller in the future world.—Leslie's Weekly.

Decorators of the Interior

She had lured him to one of those artistic cafes where luncheon is a teaspoonful of pepper soup and a glass of water with a rose leaf in it, and he felt aggrieved. Salad arrived.

"It's watercress, I think," she diagnosed.

"Looks more like Southern smilax to me," he disagreed. "That's the trouble—the waiters all think they're interior decorators."—M. A. P.

Wanted at once—Two fluent and well-learned persons, male or female, to answer the questions of a little girl of three and a boy of four; each to take four hours per day and rest the parents of said children. Apply at The Register office.—Nee-pawa (Manitoba) Register.



THE PRINCESS GRAND

Shown above, is our newest and most popular small grand. Its rare purity and remarkable volume of tone and extreme refinement of design and finish explain its pre-eminence among the world's finest small grands.

IVERS & POND PIANOS

offer all that is newest and best. Constructed in an atmosphere of progress, they combine the painstaking care of old-time Boston piano-building with the most advanced scientific methods of today. Nearly 400 leading educational institutions and 50,000 homes use the Ivers & Pond. A new catalogue showing the tasteful designs for 1911-1912, now being shipped, mailed on request.

How to Buy Wherever in the United States no dealer sells them, we ship Ivers & Pond Pianos "on approval." Should the piano fail to please, it returns at our expense for both railroad freights. Old instruments taken in exchange. Attractive Easy Payment plans wherever you may live.

Fill Out and Send This Coupon to

IVERS & POND PIANO CO.
149 Boylston Street, Boston, Mass.

Please mail me your new catalogue and valuable information to buyers.

Name _____
Address _____



BUST and HIPS

Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying-on" method, with herself for the model and a looking glass with which to see how it fits at the back.

"HALL-BORCHERT PERFECTION Adjustable Dress Forms"

do away with all discomforts and disappointments in fitting, and render the work of dressmaking at once easy and satisfactory. This form can be adjusted to 50 different shapes and sizes; bust raised or lowered also made longer and shorter at the waist line and form raised or lowered to suit any desired skirt length. Very easily adjusted, cannot get out of order, and will last a lifetime.

Write for Illustrated Booklet containing complete line of Dress Forms with prices.

Hall-Borchert Dress Form Co.
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Dept. A, 224-230 West Huron St., CHICAGO
Dept. A, 70-76 Pearl St., TORONTO, CAN.

When answering advertisements kindly mention McCall's Magazine.

Setsnug UNDERWEAR

The secret of perfect fit in dress!

Stylish close-fitting gowns require a smooth foundation beneath; the puckers and bunches of ordinary underwear mar the "set" of any dress.

The Setsnug patent sliding waist-band solves the problem of perfect fit. It is our exclusive invention that cannot be had in any other underwear.

It is adjustable to the exact size of the waist, and keeps the pant-flaps flat and smooth, and always in position. It gives the comfort of body, and the smart appearance of outer dress so much desired by every stylish woman.

Setsnug Underwear is also made in union-suits for men who are looking for comfort and certain fit.

Setsnug Underwear for men, women, and children is made of carefully selected materials on improved machines in modern mills, and under the most approved sanitary conditions. Cotton, worsted, merino, and linen.

For a garment that will give most beautiful shape, wear Setsnug Underwear. Write us for name and address, and we will see that you get it. Write for illustrated booklet.

Avalon Knitwear Company, 52 Broad St., Utica, N. Y.

Protect Your Little Ones



At Night With the Improved Dr. Denton Sleeping Garments

and get unbroken sleep for yourself.

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SILENT WOLVES

A DARK GRAY animal came out from among the trees and moved along the edge of the lake. Almost immediately it was followed by another and another, until fourteen of what subsequently proved to be wolves were moving round the lake in single file.

For years, in all parts of Canada and the Western States, I had heard wolves howl and give tongue; but here was the first pack I had ever seen in plain view. For fully two minutes we crouched behind the snow-covered rocks on the point and watched them. Between us and them was a deep, wide bay so that there was no way of getting to them without being seen. The range was too far to make accurate shooting, and the intense cold gave us notice to move on. What should we do?

"Walk straight toward them," suggested one sportsman, "and see if they will attack us."

This speculative policy was agreed to and acted on. Advancing toward them across the bay, they took no notice of us for the first hundred yards. Then they suddenly bunched together, sat up on their haunches and watched us intently. Wondering what they would do, we continued our advance. Would they really attack us—as all kinds of backwoods literature, white men and Indians said they would—or seek cover?

In less than thirty seconds our doubts on that point were set at rest. Six of the bunched-up animals got off their haunches and, springing clear of the rest, headed straight toward us. The others quickly trailed on behind, and down they came in long, low, steady jumps that carried them over the level ice with a speed and swiftness I had not credited them with possessing.

As they approached they spread out like a lady's fan, so as to outflank and encircle us. This, though distinctly disconcerting, was nothing compared with the deadly silence they maintained throughout, and which unnerved us much more than their sudden attack had done. Every moment we expected they would burst into merry music, as they had been doing only a short twenty minutes before, among the timbered ridges; but evidently wolves, when in sight of their prey, run it down in perfect silence.

"Curse the brutes!" muttered some one. "Why don't they give tongue, or even howl?"

Such a course would certainly have relieved our nervous tension. As it was, all the blood-curdling stories I had ever read or heard about wolves flashed through my mind. But did they know we were men, or had they mistaken our three indistinct figures, so far away, for deer? Seconds would now decide the question. Down went our small packs, snow-shoes were kicked off and cartridge belts pulled round to be handy for instant use.

Glancing up, I noticed that they had covered half the distance, though hardly a minute had elapsed since they had started—a good twelve hundred yards away. At five hundred yards or so we could not only see how swiftly and smoothly, with a hardly perceptible up-

and-down motion, they could get over level ice or ground, but also their mode of surrounding and pulling down their prey. For they were bearing down like the Spanish Armada, in the shape of a half-moon, the two outer points of which were three hundred feet apart, and widening as they came.

At three hundred and fifty yards the white teeth and gleaming eyes of a large dog near the center caught and held my attention. Being in the middle of my companions that dog—according to the code of field sports—was mine. "Don't shoot until they are close up," I whispered; "then each of you attend to the outer wings."

I had thrown my powerful Mauser forward to align the sight on the big dog when the whole pack suddenly wheeled round, without stopping, and headed at full speed back the way they had come. My bullet, however, caught the big dog as he turned, nearly cutting him in two, while a second sprang high in the air, shot dead by the rifle on my left. Two more dropped under the rapid fire, just as they had straightened out for the "home run."

One, with its hind leg broken, got up again and limped after the rest, but a second bullet put it out of pain. The remainder, with heads well down, to escape the showers of frozen snow and ice that the high-power bullets ripped up and sent over them, sped back with the same long, low, smooth bounds that quickly carried them to the edge of the woods, into which they disappeared. Curiously enough, even when badly wounded they never once uttered a sound.

Whether they charged down at us as human beings or deer is a problem difficult to solve. Taking into consideration, however, their wheeling round so quickly, with an unmistakably crestfallen air, and before a shot was fired, and the fact that we were carrying small packs strapped to our backs and wearing whitish-gray Eskimo hunting shirts, and were also forcing our way with bent bodies against a sharp wind driving a slight flurry of snow, I incline to the latter belief; otherwise they would have charged home. Built for strength and speed, this strong pack—above the average in numbers—could have torn the three of us to pieces in as many seconds. Therefore I maintain—and I have no reason to change my opinion either from former experiences or since—that, for once, a pack of wolves had really charged three men in mistake for deer.—John A. Hope, in the Wide World Magazine.

The chiffon blouse, of the same tone as the suit accompanying it, still retains its hold on feminine favor. The new models are gorgeously embroidered in rich Oriental colors, emphasized with gold and silver thread, their splendor savoring even of the barbaric. A handsome butterfly waist of golden-brown chiffon mounted on figured silk in various tones of brown was embroidered in blocked squares of gold and Byzantine red. Worn with a suit made of English suiting showing flecks of orange, on a groundwork of wood brown, this blouse was strikingly effective.

John Wanamaker

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Bags for Dresses and Hats

A scheme which a girl will find a great comfort in any place where she has insufficient closet space is a bag to hold her hat or her dress. In traveling it is well to take one or more of these bags, and at sea they are almost indispensable. A girl can very quickly make all she wants of them, and if she wants to economize space they can be made of silkoline, which folds up into the smallest kind of a package, is light in weight and very inexpensive.

For a hat, make a bag three-quarters of a yard deep and half a yard wide, with a drawing-string at the top. The bag is hung up by this string and the hat is kept free from dust and out of the way. This measurement is for a hat of ordinary size; if your hat is an unusually large one the bag must be larger.

For a dress the bag should be about five inches longer than the dress itself, the width being a little more than enough to slide the dress in easily. On the steamer it is best to put one's traveling dress and hat into these bags and leave them there, for they are seldom wanted until one is ready to leave. In making the bags for ocean travel there are some advantages in using cretonne instead of silkoline. Being so much thicker, it keeps out the dampness better.—N. Y. Herald.

Why She Didn't

The archbishop of Canterbury is known among his friends as especially partial to two things, children and jokes, and is rather fond of telling the following story against himself:

As bishop of London he was one day walking in the suburbs of the British capital, when he chanced upon a little girl who was standing looking up somewhat wistfully at a four-barred gate.

"Oh, please, sir," she asked, "will you open this gate for me?"

Smiling upon the demure maiden, the bishop lifted the latch and pulled back the gate, but, in spite of its size, it swung so easily that he said:

"You're such a big little girl that I should think you could yourself have opened so nice a gate as this."

"Oh, I could, sir," she replied, "but then I should have got my hands all over fresh paint."

And then the bishop saw that that was just what had happened to him. — The Cosmopolitan.

One Better

A Western buyer is inordinately proud of the fact that one of his ancestors affixed his name to the Declaration of Independence. At the time the salesman called, the buyer was signing a number of checks and affixed his signature with many a curve and flourish. The salesman's patience becoming exhausted in waiting for the buyer to recognize him, he finally observed:

"You have a fine signature, Mr. So-and-So."

"Yes," admitted the buyer, "I should have. One of my forefathers signed the Declaration of Independence."

"So?" said the caller, with rising infection. And then he added:

"Well, you ain't got nottings on me. One of my forefathers signed the Ten Commandments."—Ladies' Home Journal.



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Robbing Our Own Children

By Anne Shannon Monroe

A really vital mistake is the carelessness with which we elders shatter a joy moment for younger folks. We, who would take the greatest care of a Dresden-china vase or a cut-glass carafe, or any other beautiful material object, will wreck a joy moment—straight from God and undimmed—as thoughtlessly as though it were a thing of no consequence; and all the time the vase—the carafe—can be replaced by thousands of the same pattern at the factories; but there is no factory for replacing a broken joy moment. It comes like the scent of a flower, the glow of the sunshine, the radiance of a new day. Nothing can rebuild it; no effort can restate it.

One mother, suffering from ill health, consented, after a great deal of begging, to have a party for her little daughter. The child was in an ecstasy; it was her first party! Her little guests were invited, refreshments provided, games selected, and all preparations were made with the greatest care that the party might be a success; and then on the eventful day, as the guests were about to arrive, the mother became so tired and nervous and gave way to such fretful scolding that the child's first party went down as one of the most miserable events of her childhood. The mother had bestirred herself to attend to all the necessary physical things, but she had not realized the importance of allowing the little girl a happy mood.

I have seen children at picnics made miserable—dear little happiness-lighted faces marred by wretched frowns and ugly looks because their elders, after going to all the trouble to take them to the pleasuring place, jerked them along, or scolded, or denied them some piece of childish foolishness. I saw a father with his young son on the beach; the boy was having his first experience in the surf and was filled with the wild, sweet joy of contact with the waves; but the father stood there in the sand, continually calling instructions and criticizing the boy's antics. He robbed the experience of all its possible delights. A mother took her little girl on a long trip—much to the child's delight—and then clouded every moment of the wonderful experience for the child by continually scolding her for laughing and showing her teeth; it seems she had not had an opportunity to take the child to a dentist before leaving home, and her teeth, needing attention, were a constant eyesore.

A friend in need is a friend indeed; but a friend in felicity is a phenomenon; the result is surprising when you contrast the number of people who flock to a man's funeral with those who flocked about to congratulate him on his joyful occasions. Our wells of commiseration are probed to the deepest when a neighbor suffers loss, but those other wells—of glad sympathy—are either very shallow or tightly boarded over.

"Isn't it just too bad about poor Martha losing her position?" But a profound silence had been maintained when Martha first received her appointment. A happy bride was met with the lugubrious prophecy: "Just wait; you'll find it isn't all a bed of roses."

The people who seem the most talented in sympathetic expression in times of trouble are most limited in joyful moments. It isn't so much from a sense of jealousy as a lack of understanding. They

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have not discovered that a joy is doubled when shared and divided when entertained alone.

The wheel of life goes round; now we are up and now we are down; each has his turn at the top. So let us enter into our friends' happy moods. Let us feed the torch of pleasure as readily as we would quench the flame that destroys. Let us joy when she joys, and gloat over her blessings and help her to feel sure that the old game is worth while.—The House-keeper.

Sure to Find Him

Senator William P. Frye, of Maine, and Senator Charles Curtis, of Kansas, had been having a long and somewhat heated discussion as to the authorship of some of the works attributed to Shakespeare.

"Well," said Senator Frye with finality, "when I die and go to heaven I will hunt up Shakespeare and ask him about it."

"Suppose you do not happen to find Shakespeare there?" suggested Senator Curtis.

"Then you can ask him," answered the Maine Senator as he passed quickly out of hearing.—Exchange.

She Knew Him

They tell of an official at Washington, known by his friends to be a rather "close" man, who has many a passage at arms with his wife, all by reason of that very "close-ness."

On one occasion a friend had the misfortune to enter just as the pair were ending an argument touching some question of household expenditure. He was just in time to hear the husband say:—

"See here, Marie, you cannot hoodwink me in these matters. Do you think that I have lived all these years for nothing?"

"I shouldn't be at all surprised," was the wifely repartee.—Harper's Magazine.

Fair Proposition

A genial-looking gentleman wanted an empty bottle in which to mix a solution, and went to a chemist's to purchase one. Selecting one that answered his purpose, he asked the shopman how much it would cost.

"Well," was the reply, "if you want the empty bottle it will be a penny, but if you want anything in it you can have it for nothing."

"Well, that's fair," said the customer; "put in a cork."—Argonaut.

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Wouldn't you wish that you were dead?

When I say the line is busy,
Honestly, sometimes it is.
Why do you get so indignant
When you hear the buzzer's whiz?
And wrong numbers—naturally
Sometimes I am at a loss;
But, in fact, I give them mostly
To subscribers who are cross.

Be polite. It will not hurt you.
Even though I'm in a box,
I am human—although hidden—
And am sensitive to knocks.
Be polite. Do unto others
As you'd have them do to you,
It's a good rule to observe—and
You'll get better service, too.
—Somerville Journal.

"Kitty, you needn't think you'll spoil this dress. It's a 'Cravenette' Poplin, and water runs right off."



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(70)

A Paper Shower for the October Bride

By Mrs. Chalmers Lowell Pancoast



A new idea for entertaining a bride-to-be is always welcomed by the many friends who desire to honor her in some clever and original manner. After the linen, tinware, glassware, handkerchief, miscellaneous and other conventional showers have been given, there seems to be a lack of new ideas for an inexpensive shower.

To those who are seeking a new and clever way of entertaining for the bride-elect, I would suggest the "Paper Shower," which I recently gave for one of my friends.

My invitations were little, hand-painted, paper brides, just the right size to fit in small envelopes; the invitation was written upon the "paper bride's" veil.

As soon as these were issued I commenced to plan for my house decorations; it was in the fall, so I decided upon chrysanthemums for my flowers; I bought a few already made from crepe paper, and these I copied in all shades of yellow (from a deep reddish brown to a pale cream); I also obtained a book, from the shop at which I bought the crepe paper, which gave full instructions on how to make all kinds of paper flowers. I bought some paper foliage to make the effect more realistic, and I put this and the flowers in different shaped bowls and vases, covering the latter with crepe paper, and set them in every available place.

As my "shower" was a luncheon, as soon as the guests arrived they were ushered into the dining-room and seated at a large, round table. The tablecloth I made by sewing together paper napkins covered with hearts and cupids, using napkins of the same design instead of the conventional linen ones. Hanging from the chandelier was a large wedding bell—made of white crepe paper—from which were suspended numerous tiny red, cardboard hearts; in the center of the table was a huge red heart filled with the chrysanthemums, at each place were chrysanthemums the center of which were candy boxes filled with candy hearts of all colors; the place cards were heart shaped and contained different toasts to the bride upon the backs of them. Individual candlesticks were used, with chrysanthemum shades of the palest cream color. As much of the menu as possible I served upon fast-color paper plates—the plates being decorated with chrysanthemums; and the ices I served in heart-shaped paper cups.

After luncheon I invited my guests into the library, which had been closed when they arrived, and many were the exclamations over the booth which stood in the center of the room, made of white crepe paper and covered with festoons of red hearts. The bride-to-be was asked to enter the booth and open the mysterious packages which made a gay showing, tied with various shades and widths of ribbon; upon opening these she found many useful, pretty and original articles made of paper. Just to give anyone who plans a "paper shower" some idea of what can be made from paper, I will name a few of the articles she received: Two luncheon sets, including fast-color plates, ice cups, doilies, lunch cloth and napkins, numerous odd and pretty shades for candles and electric lights, dinner favors, hand-painted place cards, several side screens, three



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Healthful for bed-chamber, bath and sick room. Worn in rubber boots, absorb perspiration. Made of knitted fabric, lined with soft white wool fleece. Sold in all sizes by dealers or by mail 25¢ a pair. Parker pays postage. Catalogue free. Look for Parker's name in every pair.

J. H. Parker Co., Dept. B, 25 James Street, Malden, Mass.

This Washer Must Pay for Itself

A MAN tried to sell me a horse once. He said it was a fine horse and had nothing the matter with it. I wanted a fine horse. But, I didn't know anything about horses much. And I didn't know the man very well either.

So I told him I wanted to try the horse for a month. He said "All right, but pay me first, and I'll give you back your money if the horse isn't all right."

Well, I didn't like that. I was afraid the horse wasn't "all right" and that I might have to whistle for my money if I once parted with it. So I didn't buy the horse although I wanted it badly. Now this set me thinking.

You see I make Washing Machines—the "1900 Gravity" Washer.

And I said to myself, lots of people may think about my Washing Machine as I thought about the horse, and about the man who owned it.

But I'd never know, because they wouldn't write and tell me. You see I sell my Washing Machines by mail. I have sold over half a million that way.

So, thought I, it is only fair enough to let people try my Washing Machines for a month, before they pay for them—just as I wanted to try the horse.

Now, I know what our "1900 Gravity" Washer will do. I know it will wash the clothes without wearing or tearing them, in less than half the time they can be washed by hand or by any other machine.

I know it will wash a tub full of very dirty clothes in six minutes. I know no other machine ever invented can do that, without wearing out the clothes.

Our "1900 Gravity" Washer does the work so easy that a child can run it almost as well as a strong woman, and it doesn't wear the clothes, fray the edges nor break buttons the way all other machines do.

It just drives soapy water clear through the fibres of the clothes like a force pump might.

So, said I to myself, I will do with my "1900 Gravity" Washer what I wanted the man to do with the horse. Only I won't wait for people to ask me. I'll offer first, and I'll make good the offer every time.

Let me send you a "1900 Gravity" Washer on a month's free trial. I'll pay the freight out of my own pocket, and if you don't want the machine after you've used it a month, I'll take it back and pay the freight, too. Surely that is fair enough, isn't it?

Doesn't it prove that the "1900 Gravity" Washer must be all that I say it is?

And you can pay me out of what it saves for you. It will save its whole cost in a few months, in wear and tear on the clothes alone. And then it will save so cents to 75 cents a week over that in wash woman's wages. If you keep the machine after the month's trial, I'll let you pay for it out of what it saves you. If it saves you 50 cents a week, send me 50 cents a week 'till paid for. I'll take that cheerfully, and I'll wait for my money until the machine itself earns the balance.

Drop me a line to-day, and let me send you a book about the "1900 Gravity" Washer that washes clothes in six minutes.

Address me this way—H. L. Barker 351 Court Street, Binghamton, N. Y. If you live in Canada, address 1900 Washer Co., 357 Yonge St., Toronto, Ont.

I TRUST YOU TEN DAYS. SEND NO MONEY.
\$2 Hair Switch Sent on Approval. Choice of Natural wavy or straight hair.

Send a lock of your hair, and I will mail a 22 in. short, stem line human hair switch to match. If you find it a big bargain remit \$2 in ten days, or sell 3 and GET YOUR SWITCH FREE. Extra shades a little more. Inclose 5c postage.

Free beauty book showing latest style of hair dressing—also high grade switches, pompadours, wigs,uffs, etc. Women wanted to sell up hair goods.

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rolls of fancy crepe paper with directions for making festoons and picture frames, a passe-partout outfit, several outfits for making different kinds of flowers, two guest books, an engagement book and one book for her wedding gifts.

These gifts were all inexpensive and yet, being so original, were more of a surprise and pleasure to her than any she had received.

The Making of Feathers

In one of our Eastern States there is imposed a fine of twenty dollars for the wearing of any feathers save those of the ostrich, sparrow, crow, blackbird, hawk or great horned owl. This law applies not only to State residents, but to women passing through the State limits for any reason whatever.

This stand does not lessen the beauty of feather ornaments, for there is scarcely any plumage in the world of birds which the clever French and Austrian artists cannot duplicate with their marvelous color-boxes, their pots of glue and the humble feathers of chantecler and his hens. In fact, many a beautiful fantasia of colored breast and wing has had its birth in the wonder box of one of these dexterous experts, instead of on the tropical isle which would surely seem to have been its home.

Riches

You get a new ten dollar bill
And smooth its folds with pride;
It looks so beautifully big;
So crisply long and wide;
Its yellow back like sunshine seems
(It gets the note some class!);
You even find beauty in the face
Of Michael Hillegas!

But brief is your enjoyment, for
You have to buy a hat;
You get in change a five, two ones,
And ragged bills at that.
Still there is beauty in a five
So long as it is whole.
You feel the pictured Indian
Is not without a soul.

But other needs must soon be met;
You buy all sorts of things.
The eagle on the dollar bills
Like riches spreads its wings.
They fly away, these lesser notes,
In spite of your lament;
And soon you find your lovely ten
Looks just like thirty cents!
—Somerville Journal.

"Where was he struck by the automobile?" asked the coroner.

"At the junction of the dorsal and cervical vertebrae," answered the surgeon.

"Will you please point that out on the map?" asked the coroner, indicating one that hung on the wall.—The Housekeeper.

"I believe you said, Rastus, that you had a brother in the mining business in the West?"

"Yeh, boss, that's right."
"What kind of mining—gold mining, silver mining or copper mining?"
"Kalsomining, sah."—The Housekeeper.

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Easier terms you may not expect to receive—terms so liberal, so fair, so easy, that you'll not miss the few cents (fifteen cents) you daily set aside to pay us monthly on your sweetest of sweet-toned pianos, the tested Schmoller & Mueller.

This, your Schmoller & Mueller Piano, offered to you on five years' time, we guarantee for twenty-five years, which is twenty years longer than it takes you to pay for it. Think, please, of the protection accorded you in this most durably built piano, which is guaranteed by a company, an established business institution of 52 years' standing, whose capital stock and surplus of more than a million dollars doubly assures you of absolute protection and satisfaction.

This piano used, enjoyed and enthusiastically endorsed by men and women in all walks of life the country over, the

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comes to you direct from the factory at a saving of from \$100 to \$200 as compared with the price you would have to pay for many dealers' and agents' pianos. We save you, by selling direct, the middlemen's profits.

Moreover, we have a Special Offer to submit at once to some man or woman in your neighborhood or community which involves a Special Price on the Schmoller & Mueller Piano bought by that man or woman who, in getting that special price, agrees under our Resident Factory Representative Plan to help us to sell other Schmoller & Mueller Pianos in that neighborhood and community. Will you investigate? Will you write today for our complete and most attractive offer? Do so—

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Get acquainted with an offer which those who have accepted it tell us to be the best offer they ever considered. Don't think of ordering elsewhere before you know all about the sweet-toned Schmoller & Mueller Piano—all about the Five Years in which you have to pay for same, about the Easy Payment Plan; about the Special Price that's yours under the Representative Offer. Use the attached coupon—all that's necessary to get full details. Mail this coupon today to

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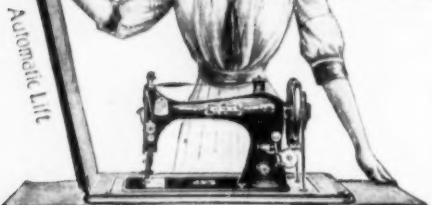
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Ours is the only factory in the world selling a high-grade sewing machine direct to the family at factory cost without profits to middlemen. The King won the gold medal, first prize, highest award at the Alaska-Yukon Exposition. The judges officially declared it to be "The World's Best Sewing Machine."

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means if the machine proves defective in material or workmanship during 20 years of service we will replace it or refund your money. Our half-million dollar factory stands back of this guarantee.

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Strictly ball bearing; has the newest drop head automatic lift; is easy running and sews a perfect lock-stitch. Among the operations it performs are Adjustable Hemming, Hemming and Sewing on Lace, the French Seam, Furling, Tucking, Binding, the French Fold, Braiding, Darning, Quilting, Ruffling, Plaiting, Ruffling between two bands, Edge Stitching and Piping and Shirring. We positively guarantee that this marvelous variety and perfection of work cannot be duplicated by the attachments of any other family sewing machine in the world. The machine is complete and includes all the attachments. Try it 30 days FREE. Then if you wish to keep it make your own terms. Write to-day for our free 64-page illustrated catalogue and full particulars of the most liberal sewing machine offer ever made.

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The Hygiene of Laughter

To be sure there is the greatest diversity of taste in jokes, but everybody in this whole round world over loves some kind of jokes. Even those who are witless and jokeless themselves enjoy fun-making in others. And as Eben Holden says, "God Himself must think pretty middlin' well of fun since He gave some of it to everybody."

But it has taken the world these twenty centuries to place upon laughter—genuine, hearty laughter—a value in therapeutics, to consider it as a factor in health, both as a preventive and a restorative.

"Laugh and grow fat," we have said just because fat people are always of the jolly, good-natured sort, to whom laughter is most natural. We thin folk supposed they laughed because they felt well; we did not know they felt well and grew fat because they laughed. That, however, is the new assertion of the medical fraternity.

A young Italian physician, Dr. D'Aiuto, was the first scientific student to call attention to the healing power of laughter in bronchial diseases. He declared this before the Medico-Chirurgical Society of Italy, and backed up the statement by producing patients cured entirely and solely by laughter purposely provoked. It seems that the shaking of the sides aids the expulsion of secretion and permits the oxygen of the air to dry up and heal the diseased cells.

And not merely in lung diseases is it efficacious, for the side-splitting laughter loosens the particles of decayed matter in the muscles and hastens their discharge through the lymphatics. Thus disease germs are carried off and the whole body is stronger and more immune from contagion.

In times of epidemics and plagues, the people who manage to stay cheerful and jolly are the ones least apt to take the disease.

But alas, grown people often forget how to laugh. Many have told me they "never laugh out loud," some seeming to feel it beneath their dignity, while others regret it, as indeed they should. Every little child can laugh out loud, and their merry, natural peals always bring a smile to the tired, care-lined face of those who have forgotten how to laugh.

Of course, the world at large needs the cheer; but we ought to realize the individual, bodily need of it as well, and cultivate laughter as we would cultivate any other art or any other good habit, doing it for our own as well as our friends' sake.

Wise were the ancient kings who kept their jesters and clowns! We always supposed they were simply a fashion of the times, maintained to help pass the long, tedious hours and to liven up a stupid court; but now it seems they were the real court doctors, doing their best to shake the sides of the lazy, gluttonous aristocrats. Queer how the instincts and desires of man, like those of the beast, preserved him before his intellect developed sufficiently to teach him these things!

Still, though we of the twentieth century know these things, we go into sick-rooms with sad, long-drawn faces and proffers of sympathy, instead of entering with all possible cheer, to tell our brightest stories (providing the patient is in a state to listen), and doing our part to start the curative laughter. And we thin

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Send Full Length Sample.

Transformations, Pompadours, Waves and Wigs, with or without side or center partings. All kinds of beautiful ventilated work, so natural in finish as to defy detection. Send for Art Catalog and latest Fashion Supplement, "Autumn Leaves." Also Kalos Booklet, "Beauty's Charm."

Ladies visiting Chicago may have their own hair made Naturally Curly by the Nestle Process. We are the Agents for America and hold the Nestle License to do and also to teach this wonderful process. Write for information.

SWITCHES

(Straight Hair)	(Wavy Hair)
1½ oz. 18-in. \$1.00	1½ oz. 22-in. \$2.00
2 oz. 20-in. 1.35	1½ oz. 20-in. 3.00
2 oz. 22-in. 1.75	2 oz. 24-in. 4.00
2½ oz. 24-in. 2.75	2 oz. 26-in. 5.95
3 oz. 24-in. 3.45	2½ oz. 28-in. 6.95
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PERFECT FORM and CORSET COMBINED For Every Slender Woman



SAHLIN is far more than a simple bust form; it actually **builds** the figure without compression at any point and makes an erect posture (shoulders back and chest forward) easy and natural. Freedom between the shoulders is a feature of Sahlin designed to cultivate deep breathing. A full rounded chest is thus rapidly and comfortably developed.

Shoulder straps do not cross on Sahlin: if they did, compression would surely result, and prevent figure development. Look for the name SAHLIN. It is your guarantee. Money refunded if you are not fully satisfied.

Made in cotton and batiste for medium, medium tall, and tall figures. Give actual waist measure, bust measure desired and length from armpit to waist line. Write for free fashion booklet. Order from us, if your dealer cannot supply you.

Medium Style, \$1.00. Long Hip, \$1.50. Postage, 14c.

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Ask the Women Who Have Used It
 They will tell you that there is no cloth more satisfactory than

The Staple Half-Wool 36-inch 25 cents per yard

DANISH POPLAR CLOTH

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The most suitable, economical fabric for separate skirts, suits or waists, and especially good for the hard wear of school dresses. Navy Blues and Blacks are FAST. Cream and light colors can be LAUNDERED. Full line of other shades.

Made by the HAMILTON WOOLEN CO.

If you cannot secure these fabrics from your home retailer, write us, and we will tell you how and where to get the goods.

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Would you like to read the stories of 200 intelligent, sincere women who became successful nurses by 6 to 12 months' study at home?

"How I Became a Nurse" is the title of a book issued in celebration of 10 years' successful correspondence training in nursing. It contains 184 pages of intensely interesting experiences by graduates of this school who studied, practised, and mastered the art of professional nursing by the C. S. N. home-study course. Thousands of our graduates, without previous experience, are today earning \$10 to \$25 a week.

Send for a copy of "How I Became a Nurse," with our 10th annual 64-page illustrated Year Book, explaining method.

The Chautauqua School of Nursing
 304 Main Street Jamestown, N. Y.

folk are still resorting to special foods and lotions, instead of getting fat in nature's own way. At all events we can "laugh and be well," so the up-to-date doctors tell us. — Boston Cooking-School Magazine.

Training in Good Habits

By Julia Johnston

Child study reveals that there are little native misers and little native spendthrifts. They can't be shaken together and divided by two thus making a good average, either. Each small individual must be dealt with by himself. How shall the child be drilled in thrifty ways, taught the value of money, wisdom in spending, and diligence and skill in earning?

The reasoning power in a child is small, but it is present, and the mother can appeal to it if she takes the right way. Little talks on the subject of getting and using this world's goods aright will not be in vain if the mother adapts her discourse and illustrations to the small hearer and keeps the balance true between generosity and extravagance, thrift and sordidness.

Don't undertake to teach a child thrift by making too good bargains with him, when he has small wares to sell. Don't buy his garden vegetables at too high a price, to give him an undue estimate of their value.

But the beginning of thrift is saving rather than earning and this can be taught earlier than the other. A bit of self-denial can be secured by holding up the greater gain of putting pennies in the little bank, instead of spending them all.

Then provide ways and means of earning money, and encourage small investments.

One of the very best things for a child is to have a small allowance out of which to bestow his small benevolences, learning proportionate giving, and from which to save and to spend in the wisest way under parental guidance.—The Mother's Magazine.

It Looked Good to Him

The teacher was demonstrating the powerful corrosive effects of intoxicating beverages upon a stomach's lining. The class looked on with horror when she poured some 95 per cent. alcohol on an egg, thereby causing it to shrivel and coagulate. The demonstrator was pleased to observe the interest displayed by the janitor, who had come in for the waste-baskets. It was well known that he had need of such warning.

"Ma'am," he asked timidly, "wud you mind telling me where you buy yer licker?"—Success Magazine.

Looking Ahead

Governess—Eat up your food, you ungrateful child. The day will come when you will wish that you had such a nice rice pudding to eat.

Little Girl—Will it, Miss Pearsall? Then perhaps I'd better keep it till then.—Punch.

Broadcloth and velvet are, however, used almost exclusively for cuffs and collars on tailored suits. The velvet is usually black, dark blue or claret color, while the broadcloth is quite brilliant, shades of buff, orange, cerise and King's blue affording artistic contrast to the dark tone of the garment.

DR. E. D. Mullison, Phoenixville, Pa., put his little son, Edwin, on Eskay's Food

when 3 weeks old, as he weighed but 6½ lbs. and was not gaining. On **Eskay's** he immediately began to thrive and develop. Now, at 6 months, he weighs 18½ lbs., has two teeth, and, as his picture shows, is bright, plump and healthy. Thousands in the profession agree with Dr. Mullison that "**Eskay's Food** is ideal in modifying cow's milk for infant feeding."

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Great Majestic Malleable and Charcoal Iron Range

All doors drop, form rigid shelves—no springs. Open end ash pan—ventilated ash pit—ash cup prevents floor from catching fire—all copper reset-voir—removable—in direct contact with fire—boils 15 gallons water in a jiffy. Best range at any price—sold by dealers in nearly every county in forty states. Write for Booklet, "Range Comparison."

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Write and we will send you our Catalog of Women's and Children's wear. Holiday Goods, Neckwear, Hosiery, Swiss Embroideries by the yard, etc.

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Special Pillow Outfits Free

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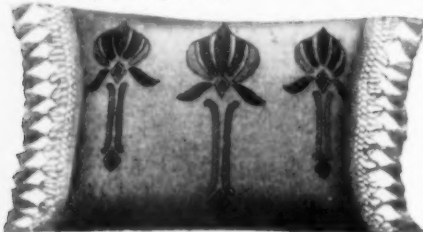


American Beauty Rose Design No. 7013

This strikingly beautiful design is a new treatment in the rich effect of ever popular roses. The unusually effective coloring is expensive. The design, 22x22 inches, is hand-embroidered in natural colors on a good Tan Ticking. It is very easy to make; any lady can work it with the aid of free lesson.

Take Your Choice

Fill out the coupon or copy it on a piece of paper. Send for either or both of these extremely popular pillows.



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We present here the newest thing in a most artistic composition of color and material texture in conventional designs. The top is of **Russian Crush**, the extremely popular new material so admirably adapted to the fine color combinations of silk embroidery. Size 18x22 inches. If you like the popular conventional, this will delight you.

We will give you, positively free, your choice of these two new and beautiful pillow tops, or you may have both of them if you wish, positively free, on this introductory offer. The complete free outfit of each of the pillows consists of **top and back, and an easy lesson** which describes every stitch. Anybody can work the designs from the lessons which we send you with the outfit free. We send you also free copy of Richardson's Premium Art Book, showing over 800 of the very latest designs in embroidery. Either of these pillow tops absolutely free and prepaid if you will send us only 50c (regular retail price) for 6 skeins of **Richardson's Grand Prize Embroidery Silk**, in proper shades for the design and to cover postage.

Write Today Send now for the design you prefer. Give the number of the design, also name of your dealer when ordering. Enclose only 50c if you wish one, or 60c if you wish both designs. Send stamps or money. Be sure to send for one or both of these great bargains while this introductory offer is open. Send dealer's name.

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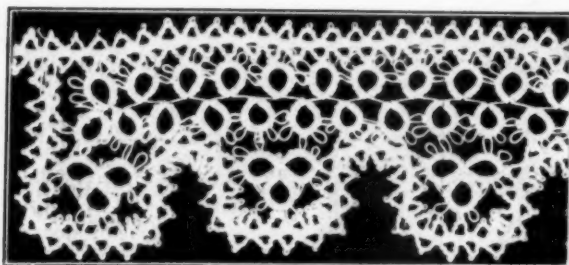
Gentlemen: Please send me Pillow Outfit No. _____ including pillow top and back, one illustrated embroidery lesson, also copy of Richardson's Premium Art Book, all free and postpaid. Also send me 6 skeins Richardson's Grand Prize Embroidery Silk for which I enclose 50c (or 60c for both pillows).

Name _____

Address _____

Tatted and Braid Laces

By Mrs. Gwen Keys



TATTED AND BRAID LACE

Use novelty braid combined with tatted for this lace.

Make a clover-leaf of each ring of 6 d s, 5 p separated by 2 d s, 6 d s. Join the rings by the 1st p, and join each to a loop of the braid by the middle p. Leave 4 loops of braid between the rings. Repeat the clover leaves until the lace is the desired length. Leave 3 loops of braid at the top, between the

scallops. Make a double row of rings above the scallops, each same as ring in the clover leaf. Join the rings of each row to each other by the first p. Join the lower row to the braid and clover leaves, 2 to each leaf, and 2 to each loop of braid between the scallops. Join the upper row of rings to a straight strip of the braid, a ring to every alternate loop of the braid.

This lace measures one and three-quarter inches in width.

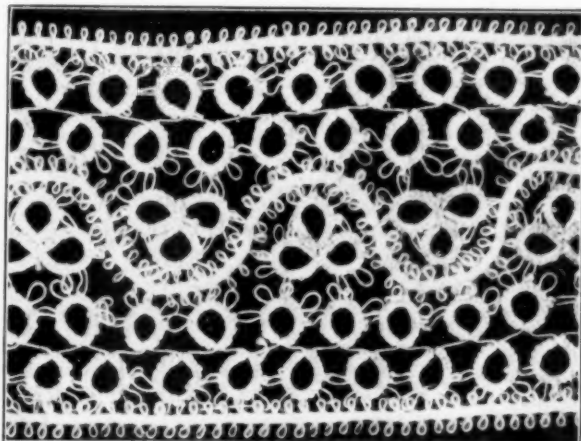
INSERTION OF TATTED AND FEATHEREDGE BRAID.—Use medium-sized braid and No. 36 thread.

Make a clover leaf, each ring of 6 d wide, and is pretty for waists or unders, 5 p with 2 d s between, 6 d s, joined wear.

to each other by the first p, and joined to the braid by the middle p. Leave 5 loops of braid between the joinings. Make one leaf on one side of the braid, then one on the other, as seen in the illustration.

Make a double row of rings, each same as ring of the clover leaf. Join the rings to each other by the first p, and to the braid and clover leaves by the middle p. Join 2 rings to each clover leaf and 2 to the braid between the clover leaves. Join each of the outer rows of rings to the straight row of braid, leaving 3 loops in the braid between the rings.

Finish the other side in the same manner. It is simple to make if you are handy with the needle.



INSERTION OF TATTED AND FEATHEREDGE BRAID

This makes an insertion two inches wide, and is pretty for waists or unders.

Absent-Minded Geniuses

Absorption in their work is often carried to such extremes as to make men of genius strangely oblivious to what is going on around them. Many amusing stories are told illustrative of this tendency to absent mindedness. According to Sir David Brewster, when Newton left a room to get anything he usually returned without it, writes H. Addington Bruce in *Ainslee's Magazine*.

The physicist Rouelle was notoriously absent minded. One day, while performing a laboratory experiment, he said to his students:

"You see, gentlemen, this cauldron over the flame? Well, if I were to cease stirring it an explosion would at once occur that would make us all jump."

As he spoke he involuntarily ceased stirring and his prediction was fulfilled. The explosion took place with a frightful noise, every window in the laboratory was broken and Rouelle's audience fled wildly outside.

It is related of a gifted ecclesiastic, Bishop Munster, that, returning home and finding his door placarded with the announcement, "The master of the house is out," he calmly remained in front of the door, awaiting his own return.

Buxton, the mathematical prodigy, during a visit to London, was taken to see Garrick in "King Richard III." Afterward, being asked how he liked the play, he said that he really did not know what it had been about, as he had been too busy counting the words spoken by the different actors, and the number of times each went in and out.

Ampere, in a moment of preoccupation, penciled a problem on the back of a cab standing in the street and was vastly astonished when the starting of the cab caused his problem to disappear. Lombroso says that much the same thing happened to Gioia, who, in the excitement of composition, wrote a chapter on the top of his bureau instead of on paper.



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Saving and Hoarding

By Mary A. P. Stansbury

Habits of economy and judicious expenditure are among the most important for a child to learn, and the lessons can scarcely be begun too early. Indeed, no child old enough to understand at all the nature of money is too young to be trusted with his own weekly "allowance," be it no more than a single penny. In no other way can he be taught so effectively that whatever is too hastily or carelessly spent is irrevocably gone and without adequate return.

Yet, in the very effort to teach the desirableness of saving, there lurks a subtle danger. The moment the child begins to delight in the accumulation of money, simply as money, he is on the road to miserliness. He should understand that a coin of whatever value, a banknote of whatever denomination, is worth no more intrinsically than any other piece of metal or bit of print paper—that the real importance of each depends upon what it can be made to do.

"Jack," said an anxious young mother, "don't spend your nickel for candy. See, it is a new one, so bright and pretty! Put it away and keep it."

How much better to have said:

"Jack, is it best to buy candy with your nickel? It would be eaten up so soon and might make you ill. If you put it in your bank, you will have it to spend by and by for something you really need, either for yourself or somebody else."

Would not the argument have appealed instantly to the embryo man of business?

Saving and hoarding are often used as interchangeable terms. The truth is, that in their essence they are quite different. The one means the conservation of purchasing power, but always with the intent of employing it at the proper time for suitable ends. The other delights in the mere possessing and increase of such power.

"I wish I had my half-dollar, mama," reflected a little boy, sadly.

"Do you, my dear? Then, I suppose you are sorry that you bought the handkerchief for papa's birthday?"

"Oh, no, mama! You know I wouldn't have missed doing that for anything!"

"Then to give the present was better than having the money, was it not?"

"Yes, mama."

"Then why not think of the half-dollar as going on doing something pleasant all the time? Perhaps the storekeeper of whom we bought the handkerchief may have given it in change to some other man who gave it to his own little boy to do a kindness with. Or it may have bought something for the little boy himself, or gone to pay for food for somebody who was hungry, or a cap for a boy who had only a ragged one, or a toy for another who had none. Isn't it a lovely thing to have been able to start a piece of money on such errands, my dear?"

"Oh, mama, I never, never thought of it so before!"

That boy will not be likely to grow into such a man as the one of the old proverb:

"He holds a dime so close to his eye that he cannot see the sun."

Money selfishly hoarded is like the gorged python; money saved for unselfish uses is the cheerful giant who bears the blessed burdens of Christian civilization.—The Mother's Magazine.

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Housekeeping As It Should Be

By Mrs. Oliver Bell Bunce



EVERY woman considers her way the best and the only way, and being firm in her convictions, she is fully prepared to give advice to those who may profit by her experience. Two methods in caring for a home are absolutely necessary: First, by a general supervision each day as to neatness and comfort, and second to a strict attention to details and the minor wants of a household so that each day runs smoothly on and the daily routine, if well carried out, brings happiness and pleasure to every one within the home circle.

While we may say that housekeeping has become a science, much depends on the thrift and judgment in catering for a home. Many women provide for their table by orders and, therefore, are obliged to take what is sent in, often paying an increase in price. Both for economy and the welfare of the household, the buying of food demands special selection. The very fact that dealers are anxious for housekeepers to run up accounts is sufficient proof that this plan is to their interest and not to that of the consumer, and for that reason it is better for a housekeeper to do her own marketing. In catering for a home the first duty is to inspect the larder every day to see what is needed; the second to know how to utilize the left-overs, serving a dainty dish made of these cold pieces of meat for either luncheon, dinner or supper. What delectable morsels in food are made from the meat of the cold joint when again well cooked and well flavored!

In the housekeeping art, for it is an art, there is much to be learned—just how to select a leg of mutton, the best cuts of veal, beef and lamb, how to buy a good ham, to fill the larder from time to time with fresh fish, the tender fowl, and birds that come in turn each season. Many families object to a leg of mutton for one simple reason—they fail to know how to select it. A leg of mutton should hang two weeks in the butcher's ice box, it should be cooked rare, and served either boiled or roasted with a rich caper sauce. As a family dish it is unsurpassed. Beef naturally ranks highest of all other meats, but the choicest sirloin, the most tender steak, can be spoiled in the cooking. Even a porterhouse cut, at an exorbitant price, if badly cooked loses all flavor and then your company dinner fails to be a success.

Fowls and fish should be selected with care, then cooked to a turn. Never experiment with elaborately cooked dishes, for simple ones are always best, and to enable one not to grope darkly, there are good recipes told by some able chef who fully understands his art and is glad to make it known for those who need it. In catering for a home too many women keep in one groove in providing for the table, one dish is served over and over again until the appetite refuses to partake of it any more.

For the early morning meal, nothing is more acceptable to the palate than fruit, which should be served every day. There are tropical sweets which from time to time make their appearance and are health-

ful as well as nutritious. Sweet rich cream is always obtainable and adds greatly to the dish of sliced bananas, baked apples or well-cooked prunes and other evaporated delicacies sold in the market.

At the American table there is generally too much meat. Now, happily, there is a movement on foot for the French and English breakfast—a simple repast of fruit, a cup of coffee or tea, and a plate of hot toast. For luncheon there are many dishes which may be cleverly cooked from the left-overs of the day before.

In made dishes, none succeed as well as the French cook. These people are saving, and delight in flavors. In their menage every left-over is turned to account, the ragouts and croquettes betraying a master hand to please all tastes.

It is not generally known that the canned soups may be concocted into a savory and succulent dish if the left-overs in the way of vegetables are used for the purpose, the bought mixtures being only a foundation for the well-made soup. Sometimes there is left from the night before a handful of cooked peas, a cup of rice or a portion of sweet corn. All these, if properly mixed and seasoned with a few drops of kitchen bouquet, will add to the soup, making a tasty dish when served.

Housekeeping, as it should be, includes many branches, from the caring of a home to the training of servants, and so on to the end. Good help is absolutely necessary for good housekeeping. Incompetent maids are a trial and a disturbing feature in the home. The growing tendency to high wages is most unfortunate for those unable to pay the monthly stipend so much in demand. Time was when twelve and fourteen dollars a month was a suitable wage for a maid of all work. Now one is lucky to secure even a passable servant at eighteen or twenty dollars a month. If only home-makers would combine and establish a set of rules and adhere to it!

But in all lines of home-making there are rules for both mistress and maid. The wise housewife does not nag. She is forbearing but resolute, kind but determined, fair and gentle in all her dealings, exacting in all duties, indulgent at times. Servants should have their own days for going out, they should have comfortable beds, an airy room, an easy chair or any other comfort that will make them happy. In return the maid should be respectful, should rise in the morning without being called, showing a willingness to oblige and taking an interest in the place as if it were her own. If time and space allowed, we would speak fully on the perfect kitchen, of entertaining company and giving social functions. As a parting shot we assert that eternal vigilance is the price of good housekeeping. System in home matters is the backbone of home comfort and home happiness. Order is Heaven's first law and should be preserved at all costs.

Don't put off until tomorrow what you can do today. Don't worry. Don't fret over trifles. Don't scold. Don't be unhappy over small cares or troubles. "Guard well the pennies and the pounds will take care of themselves."

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Unfermented Grape Juice

Many methods of preparing grape juice, but this one is among the best. The addition of artificial sugar is always unfortunate, but when directions are faithfully carried out the juice can be kept in perfect condition indefinitely without any additions whatever. Choose ripe grapes and remove the stems and any imperfect fruit that can be found. Then place in a wooden bowl and mash well with a potato-masher. Put a small quantity at a time in a cheesecloth jelly bag and press out all of the juice or pass through a fruit press. Then strain the liquid through flannel. Pour the liquid into clean bottles, having patent corks, until brimming full. Then cork tightly and stand the bottles in an upright position in a wash boiler, the bottom of which has been covered with slats. Wrap each bottle in a cloth. Pour in cold water to within an inch of the corks and stand the boiler over the fire. Let heat slowly and note the time at which the water begins to boil. Let boil for twenty minutes, remove from the fire and allow the liquid to become cold in the water. Store in a cool place, laying the bottles on their sides.

A Curious Item

A worthy old dame of New England once invited her husband's attention to what seemed to her a curious item in the journal she was looking at. "Listen to this," said she, reading: "The Mary H. Barker, of Gloucester, reports that she saw two whales, a cow and a calf, floating off Cape Cod the day before yesterday." "Well, what about it?" asked the husband. "Only this," replied his spouse, "I can understand about the two whales, but what beats me is how the cow and the calf got 'way out there."

Just Dissolved

"So you broke your engagement with Miss Spensive?"

"No, I didn't break it."

"Oh, she broke it?"

"No, she didn't break it."

"But it is broken."

"Yes, she told me what her clothing cost and I told her what my income was, then our engagement sagged in the middle and gently dissolved."

It Looks Like It

"How do you account for the popularity of some of these best sellers?" asked the severely literary lady.

"I think," replied Miss Cayenne, "that a lot of us are trying to catch up with the dime novels our parents prevented us from reading when we were young."—Washington Star.

Going Out to Tea

By Rebecca D. Moore

When Ma and I go out to tea,
What things we have to eat—oh, Gee!
There's whipped cream pie and frosted cake,
And jelly again' shaki shake,
And biscuits hot and light as light,
And cold sliced ham all pink and white.
But ladies, they is sure to say,
"I've had such horrid luck today.
I hope you will excuse my cake,
The oven simply would not bake.
You'll find the jelly much too sweet.
I fear there's nothing fit to eat."
My gracious, I would like to see
How good their very best would be!

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There is a little unwritten law which lives behind all true politeness. It is "be kind." The sincerest courtesy is born of the gentle impulse, and the inner resolve "I will offend no one willingly" is the parent of perfect deportment. To be gracious is not to be insincere, as many persons foolishly imagine, for no one can be truly courteous without a wish to be so, and this desire eliminates hypocrisy.

The unwritten rules which govern the social conduct of men and women are merely the crystallization of these wishes and impulses, and these, for want of a better name, society calls "etiquette."

K. A.—Letters of introduction are never sealed by the person giving them, and if they are not business letters, are never delivered in person, but mailed, with the card of the person introduced, on which is written her city address.

EDNA C.—It is never proper at any time for a young girl, or for any woman, to walk with, or speak to, any man who unnecessarily addresses her without previous introduction.

E. M.—In making calls, a card is left for each lady in the family, and should there be a guest with whom the caller is acquainted, a card is left for her also. If the call is the first one of the season, a married woman leaves two of her husband's cards for the master and mistress of the house she visits. On subsequent visits, this is unnecessary, unless at a dinner call, or the call following some formal function.

W. G.—What have been known as "double visiting cards," or cards engraved for both husband and wife thus:

Mr. and Mrs. Arthur Brown,

are not in the best of taste, and are somewhat out of date as well. The single card for each person is much more correct.

V. I.—It is no longer correct to use violet, or, in fact, any colored ink in letter-writing. White or pearl-gray paper and black ink, are the proper things to use in correspondence.

L. Y.—No matter what the title of a woman's husband may be, it is not correct to address her by it. *President Taft's* wife is merely Mrs. Taft, while *General Greene's* wife is simply Mrs. Greene. "Doctor," "judge," etc., belong exclusively to the husband and never to the wife.

R. C.—Never use a knife at table when a fork or spoon will suffice. Ice cream, frozen hard is served with a fork, especially designed for this purpose, although a small size of the ordinary fork will suffice.

C. B. F.—To be late for dinner when invited, is an unpardonable breach of etiquette. Once the dinner invitation is accepted, the would-be guest must go, and at the exact hour mentioned, unless something serious intervenes.

T. A.—It is the prospective bride's privilege to select the church and clergyman, but it is the duty of the groom to call upon the minister as soon as the wedding day has been decided, and ask him to perform the ceremony.

ETIQUETTE

L. A. S.—You are rather young to attend dances with an escort. "Grow up" a few years more and you will then enjoy your social life to much better advantage than you would now.

ANXIOUS AND PET.—You are both too young to attend dances with young men. It is always wise to heed your mother's advice, as her objections are, no doubt, well grounded.

SPRING ROSE.—It will be perfectly proper for you to renew your former place of employment. Remember that in business one's private affairs are not supposed to be public interest, and as you are not connected with the affair in any way there is no reason why you should not continue as before.

WILD ROSE.—If you wish you are privileged to invite the young man to your home, and in this manner you may form a better acquaintance. Do not force the friendship, though, as such a proceeding would tend to lessen your self-respect.

A FRIEND.—If you will send me a stamped, self-addressed envelope I will be pleased to send you the recipe you requested.

ALYSE.—It is considered better form for lady equestriennes to ride side-saddle, but astride is not incorrect, and many fashionable women ride in this way as it is deemed safer. If you will send me a stamped, self-addressed envelope I will mail you the address you wish.

L. E.—The proper form for invitations to a child's birthday party follows:

Miss Emily Morris
invites

Miss Alice Andrews
to a birthday-party,

Saturday, March ninth, at three o'clock.
Forty-six Durant Avenue

M. W.—A gentleman never should offer his arm to a lady when walking with her on the street, unless she is very old, or feeble, or in some way in need of his support.

R. L.—The very severe rule regarding chaperoning girls to the theater when they are invited by their young men friends has been somewhat relaxed, and if the parents are thoroughly acquainted with the young man, a girl may go with him to the theater unchaperoned, but she must not go to supper afterward, unless they are members of a theater-party.

FRIZZLY.—(a) If you accept an invitation from a gentleman, and something unforeseen prevents you from being able to keep your appointment, you must, of course, notify the person who has been kind enough to wish to add to your pleasure. It is also to be remembered that you must send your message telling of the change in your plans just as soon as you yourself are sure of it. (b) It is never necessary to be rude to anyone no matter how much you may dislike them, and should you be obliged to speak to someone who particularly offends you, it is the wisest course to be as courteous as though you felt no antipathy, and avoid whenever possible the chance of being forced into such a conversation again.



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6217 N. Western Ave., Chicago, Ills.



P. G.—There is no place where the overdressed girl looks so much out of place as she does in a business office. Plain, neat dresses or shirt waists and skirts are the most satisfactory selections, and though black-and-white is the most popular combination affected by the girl in business, this is by no means imperative, although there is really nothing which looks so well. I should not advise you to wear a brightly colored silk skirt under your voile frock. Keep the underskirt as near as possible to the shade of the voile.

C. M. B.—The engagement ring should be just one single stone, in preference to a cluster. The diamond is, of course, the most favored for an engagement gift, though many girls prefer to have their birth-stone, or perhaps the stone which they most care for. A single sapphire is very lovely, and rubies, topazes and emeralds are also chosen for these rings. Pearls are seldom chosen, as popular superstition tells us that these beautiful stones bring tears to their wearer.

ANXIOUS.—(a) As a rule, when a gentleman invites a lady to dine with him, he asks her to order the dinner. This she may do if she desires, or she may more gracefully defer to his choice. (b) It is usually the custom for a bride to have in her trousseau clothing which will last her for at least a year, although it is impossible to put a time limit on the "life of clothes," as some girls never seem to have any continued wear from even the very finest things, while others have for years the use of the pretty frills and fancies which made up their wedding outfit.

BLUE EYES.—I should advise you to consult your mother in regard to your attitude toward the young man. Since, as you say, she knows him well, she is in a position to judge whether he is a proper companion for you, and in this as in all other matters her decision would surely be for your own good.

LEONA.—As you did not enclose a stamp with your query, I am answering you here. Sweetpeas and pansies do not hold their odor long enough to make them desirable for a potpourri. Rose leaves are the most satisfactory for this. Pansies and sweetpeas are also impractical for use in perfumes, as their fragrance is not strong enough to last well through the very severe extraction process to which flowers used in perfumes must be subjected. Violets, roses, tuberose, honeysuckle, gardenias, jasmine and orange flowers will be found best for such use.

WILD ROSE.—A pretty gift for your maid of honor would be a dainty lavalliere, swung on a slender chain. For the bridesmaids, the same thing in a smaller size would be very attractive. Bracelets, too, may be chosen, and are always acceptable, as no girl ever feels that she has too many of these.

EVELINA.—(a) Flowers should never be left in a sleeping-room overnight. (b) Unburned sulphur matches stuck head-first into the soil surrounding unhealthy looking potted plants will prove a wonderful regenerator for them. If there is anything working at the roots, or anything alive that should not be there, it exterminates them without injury to the plant.

BETH.—If you will send me a stamped envelope I will be glad to send you the desired information at once.

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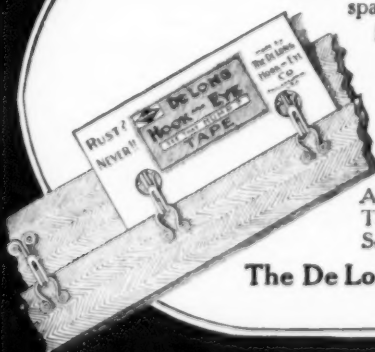
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Engagements and Weddings

So many brides-to-be have written to me asking about the various customs which govern engagements and weddings, that I have decided to devote this column to a little résumé of these usages, hoping that they may be of help to the girl who is planning for her marriage.

Social convention requires that the announcement of the engagement comes from the young woman. The announcement may be published publicly, sent by mail to those relatives and friends who should receive early information of the event, or announced verbally.

The afternoons selected by the bride-to-be as her at-home days, are expected to be used by the majority of the engaged couple's acquaintances to call upon her. The prospective bridegroom's relatives and friends should also take this opportunity to make her acquaintance.

A moderate period of time is best for the duration of the engagement, but where a long engagement is necessary, it would be foolish to marry before all obstructions have been removed.

The ring is presented as soon after the girl's consent has been won as possible, but is not worn publicly until the engagement has been announced. As a rule a single stone is chosen for the ring, preferably a solitaire diamond, as this has become by constant usage the accepted stone for engagement rings. Nothing could be in worse taste than for a young man to present his fiancée with a ring the value of which is plainly out of proportion with the condition of his financial standing. It does not by any means prove the depth of his devotion, but it does show a lack of balance and a trace of vulgar ostentation which might well inspire a doubt as to the stability and future success of the young man.

Once the wedding day has been named, important consultations will take place between the two families to settle the matter of invitations. Careful lists of the friends and acquaintances of both families will be made, and the invitations ordered from the engraver at least three weeks or a month in advance of the time they are wanted for sending out.

All the expenses of the wedding are assumed by the bride's family, including cards of invitation, floral decorations at church or home, carriages for the bridal party and guests, music, and, in fact, every expense incidental to the wedding, save the clergyman's fee, which is the bridegroom's privilege.

Wedding invitations may be sent out at any time from within four weeks to fifteen days of the date set for the marriage. They are issued in the name of the bride's father and mother, and formerly the cards of the bride and groom were enclosed, but this is no longer done.

All details of the wedding are left to the bride and her family. She will usually select her bridesmaids from her circle of intimate friends and relatives, and, if possible, include one or more sisters of the bridegroom. The best man is usually the brother of the bridegroom or his best friend. The ushers are selected from the acquaintances of both young people.

A very popular custom is for the bride to give a dinner to her bridesmaids about a week before the marriage. At this dinner are presented the bride's gifts to her bridesmaids, which usually take the form

of some little trinket such as a fan, or some simple piece of jewelry. These should be carried or worn at the wedding.

Custom has also dictated that the bridegroom shall give a dinner to his best man, ushers and intimate friends within a week of the wedding, and this dinner serves as the occasion for him to present his souvenirs to the ushers and the best man. These may be scarf pins, cuff links or some such small gift, to serve merely as a souvenir of the wedding.

The bridegroom provides the bride with her bouquet, performing a like favor for the bridesmaids.

All the women of the bridal party save the bride wear hats and gloves. The bridal procession is led by the ushers, walking two by two, followed by the bridesmaids in the same order. Next comes the maid of honor who walks alone, immediately preceding the bride, unless it is desired to have flower girls, who sometimes scatter flowers as they walk before the brides. The bride on her father's arm (or whoever is to give her away) brings up the rear of the procession.

The wedding ring is of plain gold, with the initials of the bride and groom, together with the date of the marriage engraved inside.

The general hugging and kissing, in fact, actual "mobbing" of the bride is no longer in good taste, and as a rule only the mother and father of the girl embrace her.

Rice-throwing has fortunately been abandoned, in favor of the beautiful practice of showering the departing couple with loose flowers. Also, the slipper-throwing is now omitted.

One of the very important duties of the bride-to-be is the writing of gracefully worded notes of thanks to the friends who have sent her wedding gifts. The task absolutely must not be assigned to any one else. Just here it may be said that all gifts which are to be marked in any way, should be inscribed with the initials of the bride's maiden name. If she is Mary Ellen Jones, her silver, glassware and linen are marked M. E. J., arranged just in initial form, or in monogram. Digression from this rule is the worst taste possible. The bridegroom's name does not belong to the bride until after the ceremony, and as the gifts are all made to her as an engaged girl, it is correct to use only her maiden initials. She marks the linen, etc., which she herself provides in this same way.

Beauty and Hygiene

SANDY.—Cannot find prescription you write of. Can you give me more information? The teeth can be kept perfectly clean by the use of white castile soap and precipitated chalk once daily, using an antiseptic lotion or warm limewater for the night toilet.

FRANCIS.—1. When arranging your hair, always brush toward the back, thereby training your hair to grow in that direction and ward off the tendency to grow down over the forehead. 2. No, it is not necessary to pierce the ears if one wishes to wear earrings, as those articles of jewelry can be had with little clamp attachments.

ROSEBUD.—See answer to "Florence" for promoting the growth of the eyelashes. The beauty of the eyes is wonderfully increased by long, silky lashes and slender, curving brows.

SUNBEAM.—One of the first things to be considered in trying to put on flesh is the general state of the health. One should be sure that there is no organic trouble, and to find out the condition of one's digestive and assimilative organs it is necessary to consult a reliable physician. The next step is to adopt hygienic habits of living. Take plenty of rest; sleep no less than nine hours a night, and when possible, if it will not interfere with your night sleep, take a nap after luncheon; even if you cannot sleep, lie down and rest for fifteen minutes. Always have your rooms well ventilated, do not be afraid of the night air; pure outside night air is more wholesome than inside air that has been breathed and rebreathed. Learn to sleep with your windows wide open, using woolen blankets to keep warm. There is nothing which will tone up the digestive and nervous system like living in the open air or bringing as much of the open air into our living-rooms as possible. Eat simple, nourishing foods; read some of Mrs. Rorer's books on the subject. Well-cooked cereals with a piece of butter or cream are fattening. Do not eat fried foods, but broiled, roasted or boiled meats, which are far superior; plenty of well-cooked fresh vegetables, including peas and beans and corn. Fresh fruits, either stewed or raw, keep the bowels and the assimilative organs in good condition. If you can, learn to take a teaspoonful of good-quality olive oil with a pinch of salt at each meal; nothing is better for the complexion or the bowels. Drink plenty of water between meals, and a glass in the morning before breakfast and the last thing at night. Let the morning water be hot; it will tone up the whole system.

E. B.—The best method for expanding the chest and filling out the hollows of the neck and throat is to practice breathing exercises. Rise upon the tips of the toes at the moment of inhalation and hold the breath, throwing it forcibly against the muscles of throat and neck, while you count fifteen; then exhale forcibly, with open mouth, and come down upon the heels. At first it may be difficult to hold the breath so long, but begin with five counts and extend it gradually. Repeat ten times, night and morning, when there are no restricting bands about the body. After bathing, rub the neck frequently with lemon juice and water to whiten it.

TARPIE.—A good solution for straight hair is the white of an egg mixed with an equal amount of rose water and a few drops of some fragrant perfume. Then the hair should be lightly shampooed with the mixture before wrapping around the curlers. Left until dry, then brushed gently, the hair will be very wavy, with a soft sheen on it and look light and fluffy. This wave will be retained throughout rain or fog.

JULIA.—1. Plenty of exercise in the fresh air and a proper diet will do much in aiding to reduce the weight. Yes, it is said that the lemon bath is beneficial in gaining this purpose too. 2. Once a day, preferably at night, massage your scalp with the lotion mentioned.

McM.—Electrolysis, or the use of the electric needle, is an operation for the removal of superfluous hair, and is only performed by skilled operators.

M. A. W.—Read the article by Mrs. Mitchell in the January magazine about improving the complexion. A very good cream formula is given.

You must use Kingsford's for fine cake making. Ordinary corn starch will not do. A slight mixture of Kingsford's with the flour insures a light cake, smooth in texture and never "sad."

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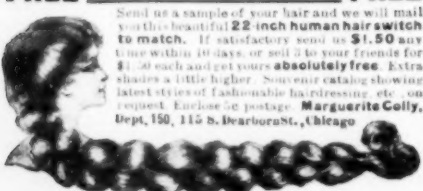
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FRIDAY.—The red spot on your nose is probably a pimple and will disappear in a very short time if not interfered with. You only make it worse by irritating it, and you might cause yourself serious trouble as blood poisoning often develops from this habit.

FLORENCE.—Growth of the eyebrows may be promoted by applying the following remedy with a small camel's hair brush. Lavender vinegar, one and one-quarter ounces; glycerine, five ounces; fluid extract jaborandi, one dram.

PRAIRIE ROSE.—Grafting flesh is a very painful operation and very expensive. I should advise you to massage your cheek with cold cream once or twice a day. In the January magazine there was an article on the care of the face, which gives you a good recipe for massage cream and full directions on the massage movements.

A. B.—To encourage plumpness it is necessary that you have plenty of fresh air and sunshine. Eat a great deal of fruit of all kinds. Drink a quantity of milk, a glass between meals in mid-morning and the afternoon, and again before going to bed. A wafer or two can be eaten with it, and it must be sipped slowly, not drunk quickly down. Eat cereals freely and all the sweet, starchy vegetables, Irish potatoes, sweet potatoes, peas, corn and beans, as well as all the green ones, and salads to promote digestion. Meats should be eaten according to appetite and taste. If you will send me a stamped, addressed envelope, I will gladly mail you some exercises for physical culture movements, which you will find beneficial.

ROSE.—The lemon bath may be taken as often you wish. If you are anxious to reduce your weight, you must also bear in mind that to gain good results it is absolutely necessary that you take plenty of physical exercise and pay careful attention to your diet, avoiding all sweet, starchy, fat-producing foods.

O. H.—In the February magazine there appeared an article by Mrs. Mitchell on treating the hands and arms. By following her instructions carefully, you cannot help but accomplish splendid results.

EUNICE.—Your scalp probably needs toning up. Have your druggist fill this prescription for you, and apply it to your scalp several times weekly, rubbing it in thoroughly with a brisk massage: Eau de cologne, eight ounces; tincture of cantharides, one ounce; oil of lavender, one-half dram; oil of rosemary, one-half dram. You should wash your hair every three or four weeks, using a good soap shampoo. It is well for the roots of the hair to change the style of dressing occasionally.

A. L. E.—(1) If the dandruff crusts have become hardened they should first be soaked in olive oil for several hours. Then shampoo the hair with an egg shampoo. (2) Mrs. Mitchell's article in the February magazine gave some interesting and helpful notes on facial blemishes, which included freckles and superfluous hair.

E. O. P.—The manner of dressing the hair depends entirely upon the style which is most becoming. The shape, features and contour of the face especially must be considered. Girls of sixteen wear large ribbon bows, and a hair ornament of this kind is always attractive and youthful.

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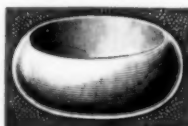
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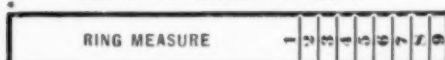
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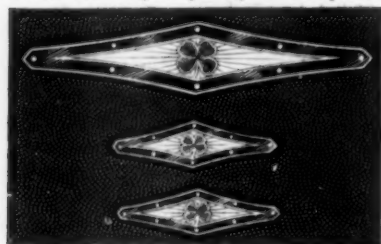
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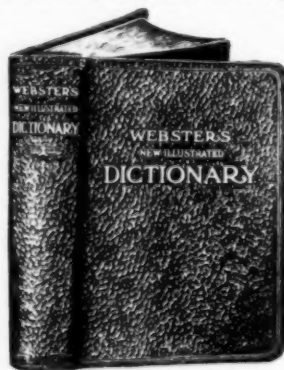
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Actual size 10 x 6 $\frac{1}{2}$ inches

Premium 633—This large, elegant handbag is made of genuine seal grain leather; has a good, substantial leather lining and a most excellent frame. Retail price, \$1.75. Sent free, prepaid, including leather card case and purse, for only 6 yearly subscriptions at 50 cents each. Worth double.

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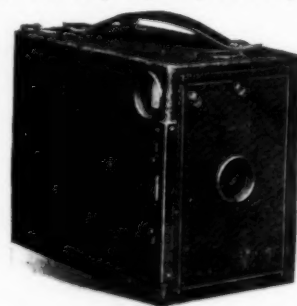
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Premium 803—Each pearl bead in this pretty necklace is well formed, richly tinted, strung on an unbreakable fox tail wire chain with gold-plated clasp. Price, \$1.50. Sent free, prepaid, for only 3 yearly subscriptions at 50 cents each. Will more than please any woman or girl.

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Premium 799—The advantages of this handsome fountain pen will appeal to all. Simply place the point in a bottle of ink, press the bulb and your pen is filled in an instant. The barrel is made of the best hand-turned rubber and the gold point is guaranteed **full 14-karat gold** and tipped with hard iridium. The feeding device is perfect. This exceptionally satisfactory \$2.50 fountain pen is given free for only 5 yearly subscriptions at 50 cents each. Don't miss this great offer.

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Premium 677—This exquisite scarf is 18 inches by 50 inches, has a hemstitched border and is made of a very fine quality of imported satin-finished linen damask. Is sure to please any woman who is looking for big value. The above illustration, owing to lack of space, shows the scarf folded. We send this extra fine bureau scarf, postage prepaid, for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. Don't miss this great offer.

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Premium 874—This is a rare opportunity for you to obtain, without cost, one hardy ever-blooming Crimson King Carnation, one Whitman Fern and one Roosevelt Fern—an exquisite new variety. These plants will in a few years be worth many dollars.



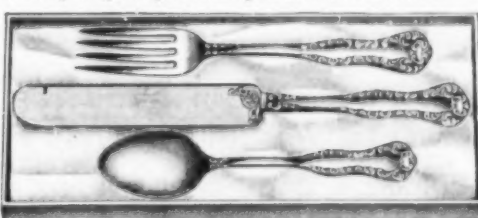
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Pretty 3-Piece Child's Silver Set

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Premium 313—Set consists of knife, fork and spoon in lined box. Guaranteed *extra* heavily plated with pure silver. Sent prepaid for 2 yearly subscriptions at 50 cents each and 5 cents extra.

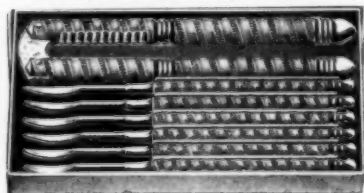


Premium 313. Actual Size $3\frac{1}{2}$ x 8 inches

Splendid Nut Cracker and Six Picks

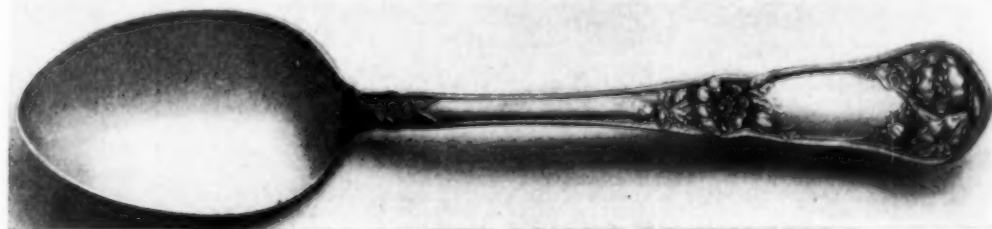
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Premium 248—Like picture; a well-made set; guaranteed *extra* heavily plated with pure silver. Sent delivery charges prepaid for only 2 yearly subscriptions for McCall's Magazine at 50 cents each.



Premium 248. Actual size $3\frac{1}{2}$ x 5 inches

6 Beautiful Silver Teaspoons—25-Year Guarantee—Given for only 4 Subscriptions



Premium 661. Actual size, 6 inches

Premium 661—Most elegant and artistic design; richly finished in the popular French gray effect. Extra heavily plated with pure silver. **Now guaranteed for twenty-five years.** 6 of these exquisite teaspoons sent prepaid for only 4 yearly subscriptions at 50 cents each.

All Premiums are Given for Getting a Few McCall Subscriptions

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CASH OR CREDIT

170,000 and more intelligent buyers from cities and hamlets all over the country—more customers than any other stove company in the world—have sent for Kalamazoo stoves and ranges on trial—got them promptly freight prepaid—tried them in their own living rooms and kitchens, and then kept them because they were the best stoves they'd ever known. Isn't that solid, convincing proof of the fairness and squareness and convenience of the "Kalamazoo Direct to You" selling method and Kalamazoo quality?

Now, why shouldn't *you*—no matter where you live—no matter what kind of a stove you want—do the same? Just try a Kalamazoo for 30 days. *Let the stove itself tell you* the story of Kalamazoo efficiency and economy of operation—of its superiority to every other stove. See the *visible evidence* of the perfect materials, painstaking manufacturing and rigorous inspections—every piece inspected many times over.

You get the peerless Kalamazoo as easily as an ordinary stove at your dealer's. Shipment made the same day—at the latest within 24 hours of receipt of order. You'll understand why we boost the Kalamazoo when you see it in operation in your own home. But we want to say right now, that if for any reason you don't feel satisfied and more than satisfied, back comes the stove or range after 30 days' trial—freight paid by us both ways. We don't charge you a cent for the trial. We want *delighted and enthusiastic* customers or *none*. So we make this offer that gives you a stove-buying opportunity unequalled in solid advantages to you.

A 360 days' trial in addition—don't forget that. And we offer you cash or credit terms, just as you prefer—the same terms and better than your dealer offers.

Best of all, the price is the *direct price*—the *wholesale price*—the manufacturer's price that no dealer can hope to equal. Read the reason why we can make such a price.



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Your purchase of a Kalamazoo means an actual cash saving of from \$5.00 to \$40.00. Our customers' letters prove this.

Your experience will, too. Get the Kalamazoo stove book and compare our prices with your dealer's prices. Get the very *lowest quotations* you can find anywhere and you'll see that we offer you *still lower prices*. You only, as the user of the stove, can buy from us. No dealer can buy a Kalamazoo a penny cheaper than *you* can buy it—not one goes into the jobber's hands. There's no dealer's

profit or jobber's profit or the profit of any middleman whatever for you to pay. You don't have to stand for the dealer's rent and clerk hire—interest on stock and depreciation on old goods and loss on goods that he has to carry over, or unpopular patterns that he happens to be loaded up with. You must not think Kalamazoo stoves are expensive because they are the best. As a matter of fact they sell as low as \$6.50 and up—east of the Mississippi. Remember you get a quality such as you'll say yourself you never got in any other stove no matter how high the price. Kalamazoo Stoves are made by old, experienced manufacturers who saw the disadvantage and expense of the old fashioned manufacturer-to-jobber-to-dealer selling method and decided to deal direct with the customer. We know by experience just how to make stoves to satisfy you. More than that, we guarantee them—with \$100,000 Bank Bond back of the guarantee (see our catalogue), and any repairs needed—even if the break is no fault of the stove—it will be furnished at *cost or below cost*, shipped same day order is received.

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Choose your stove or range from hundreds, not from dozens. Our big stove book gives you a choice that your dealer could never give you. In fact, the biggest city stove dealer couldn't show you one-fourth the styles and sizes on his floor that you'll find described and truthfully illustrated in this big reference book. No dealer could give you the stove facts this book contains—most of these are *inside facts* the dealer himself doesn't know. You'll want to read this book over carefully before you buy a stove. You'll need these valuable facts about stove

making and stove selling as a *protection*. You get our startling *wholesale price quotations*, all information about the *30-day trial, 360-day approval test, cash and credit terms with the book*. All you have to do is to send the coupon with your name and address. Paste it on the back of a postal or put it in an envelope. Send a letter, if you'd rather. But get the book at once—have it handy when you're ready to buy. Don't think of buying *anywhere* until you have the Kalamazoo book. Send the coupon or write us a postal *right now*.

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for hard coal,
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\$500.00 in Prizes Every Month for Women Who Like to Cook

Armour & Company Announce Big Kitchen Economy Contest — 184 Money Prizes Awarded for Economical Recipes — New Domestic Science Club for American Women of Vital Interest to Every Housewife

Read This Explanation First

In the beginning, Armour's Extract of Beef was prepared for use in the sick-room. Beef tea was considered the first essential of the invalid's diet.

Then it came into general use for making bouillon. Its delicious, rich beef flavor was found to far excel that of the home product.

Now American Women are learning that these are the very least of the uses and value of Armour's Extract of Beef.

Let us understand this greatest economizer in cooking today.

Armour's Extract of Beef is simply pure, concentrated beef flavor. It puts back into the meat dishes the exquisite meat flavor which the cheaper cuts lack and which vanishes from the finest meat dishes as soon as they get cold.

For instance, here is your fine, big rib roast, that comes to the table hot, juicy and full flavored. The first meal is a feast.

The second day the glory has departed. The nutriment is there—cold roast beef has the same food value as the hot.

But the toothsome is gone. To finish it up is a duty.

But one-quarter of a teaspoonful of Armour's Extract of Beef will make this day-old roast meat as appetizing as when it was fresh from the oven. (See recipe in next column.)

Foreign cooks long ago learned the value of Beef Extract in meat cooking. Its skilful use is one of the ways they have earned their reputation for economy. American housewives are considered extravagant cooks. Perhaps, heretofore, they have not needed to figure household expenses so carefully, but now the high cost of living makes economy imperative.

Kitchen Economy Contest

The Kitchen Economy Contest is to teach American women the miracles they can work in reducing their household expenses with the help of Armour's Extract of Beef.

We not only pay you to learn—we will show you how to save one-third to one-half of your present table expenses.

How We Will Award the Prizes

Just study the uses of Armour's Extract of Beef as the recipes given in this advertisement suggest.

Then tell us the result of YOUR experiments. How Armour's Extract of Beef saves you money—the ways in which you find it most valuable—the recipes you are using, or that you may discover.

For the best recipes and best ways of using Armour's Extract of Beef submitted, we will distribute the 184 prizes in order of merit as follows:

**First \$5, Second \$3, Third \$2,
Fourth \$1**

Prize Awarded in Every State Every Month

This means four prizes will be distributed every month in every State, from Maine to California—a method of award that makes it easy for you to win one of these prizes. We will continue this contest every month until September 1, 1912.

Compete every month—win a prize every month, if you can.

Each recipe and suggestion given will be considered separately. Send in as many as you wish, each is eligible in competing for a prize.

Our advertisement will appear in this publication every month to help you with recipes and suggestions, showing the won-

ders you can accomplish with Armour's Extract of Beef.

Furthermore, every woman who enters our Kitchen Economy Contest will be enrolled as a member of Armour's Domestic Science Club and will receive, every month, a free copy of

Armour's "Monthly Cook Book"

Edited by MARY JANE McCLURE

In this little journal, devoted to Domestic Science problems, we will print all the prize-winning recipes and names of the winners as they are awarded every month.

It will show you just what other women are doing—how they are winning prizes—be a regular guide book to you in planning your own prize-winning campaign and cutting down household expenses.

Simple Conditions for Competing for Prizes

Write plainly, on one side of the paper only, and put your name at the top of every page.

Address your letter to Armour & Company, Prize Contest Department, Chicago, and give your own name and address clearly.

Pin letter, recipes and all matter you submit firmly together, that no loose sheets may be misplaced.

Prizes will be awarded by the Domestic Science Department of Armour & Company. Suggestions and recipes will be judged for economy, practicability and originality.

Each month's award will be made as soon after the fifteenth day as possible.

Matter received after that date will be held over till the next month.

General Rules for Using *Armour's* Extract of Beef

BY MARY JANE McCLURE

SOUP STOCK—A teaspoonful of Armour's Extract of Beef dissolved in a quart of boiling water and seasoned to taste is as fine stock as you can produce with five hours of boiling, skimming and straining.

Simply add the vegetables or other ingredients your recipe calls for to this foundation and let them cook in it. You will get finer beef flavor than ever comes from a soup bone.

BROWN SAUCE—Follow your usual recipe until it says "add stock." Then use Armour's Extract of Beef in the proportion of one-quarter teaspoonful to a cup of boiling water.

GRAVY—One teaspoonful butter, one teaspoonful flour, one-quarter teaspoonful Armour's Extract of Beef, one cup boiling water. Rub butter and flour together, add slowly the Beef Extract dissolved in the hot water and cook till smooth.

Use either this gravy or the Brown Sauce for warming up cold meats, and they will be as good as at the first serving.

Remember that Armour's Extract of Beef is the most highly concentrated made—four times as strong as most extracts.

Therefore use sparingly else your food will be overrich.

A quarter of a teaspoonful to a cup of water, or a teaspoonful to a quart, is the right proportion.

Go to your dealer today and get a jar of Armour's Extract of Beef and start using it.

Try it in soups and gravies—use it to warm up the meat left from Sunday's dinner—test one of the recipes given below and see what delicious dishes you can prepare for little money.

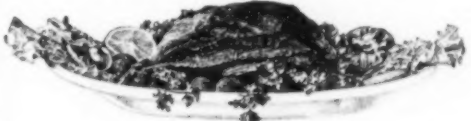
Should your dealer not keep Armour's Extract of Beef, send us his name. We will see that you are supplied. We will also greatly appreciate your telling us the name of your dealer when you submit your recipes and suggestions in the Kitchen Economy Contest.

Try These Recipes

TO WARM UP ROAST BEEF—Make a rich gravy as explained above and have it smoking hot. Slice your beef evenly and place in a tightly covered pan with a few spoonfuls of hot water. Let steam until thoroughly hot—two or three minutes is enough. Then pour over the gravy and your roast beef is as finely flavored and appetizing as at the first serving.



ANOTHER ROAST BEEF RECIPE—Make a brown gravy by cooking a tablespoonful of flour, a tablespoonful of butter and one teaspoonful of finely chopped onion together till brown. Add one-quarter teaspoonful of Armour's Extract of Beef dissolved in a cup of boiling water and pour slowly on mixture, stirring till smooth. Season to taste, then stir in a cup of cold roast beef and one cup of cold potatoes cut into dice. Serve on toast, with olives, sweet pickles or celery. A most delightful dish for luncheon.



BEEF COOKED IN CASSEROLE (An Economical Delicacy)—Take about two pounds of beef cut from the round, dust over with flour, season well with salt and pepper. Brown in a couple of spoonfuls of drippings and place in casserole.

Dissolve a quarter of a teaspoonful of Armour's Extract of Beef in a little water, add to a cup of strained tomatoes and pour over beef. Dice a small carrot and slice a small onion and drop in the pieces. Cover tightly and cook slowly until tender.

ARMOUR AND COMPANY

Prize Contest Dept. 201, Chicago

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firmly mold excess flesh into long, modish lines. Without belts, straps, buckles or torturing, harness-like devices, this corset is **guaranteed to reduce hips and abdomen one to five inches**, effecting a wonderful improvement in the figure, giving slender lines without discomfort.

The **Elastine** gores (see cut), an integral part of the corset directly below the abdomen, relieve all strain, allowing comfort and ease.

W. B. Elastine Reduso Corsets, while especially designed for well-developed figures, are equally suitable for any average figure.

No. 785. Imported Coutil. Sizes, 19 to 36.
Price - - - - - \$5.00.

No. 786 (as pictured). Specially woven coutil.
Sizes, 19 to 36. Price - - - \$3.00.

OTHER NEW REDUSOS

No. 784. Straight Hip Model, longest and lowest bust Reduso yet made. Imported coutil. Sizes, 19 to 36. Price - - \$5.00.

No. 787. Hip Confining Model, specially woven coutil, lace-trimmed. Sizes, 19 to 36.
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Reduso models for every type of average or developed figures.

Boning guaranteed not to rust.

\$3.00 and \$5.00

AT ALL DEALERS



NUFORM, 125. For average or well-developed figures. Bust very low, hips and back very long. Coutil, lace-trimmed. Sizes, 18 to 30. Price, \$1.50.

NUFORM, 127. For well-developed figures. Great length over hips, back and abdomen. Coutil, lace-trimmed. Sizes, 18 to 30. Price, \$2.00.

W. B. Nuform Corsets

New low bust, long hip models

NUFORM, 131. For average or well-developed figures. Low bust. Special wear-defying imported coutil, lace trimmed. Sizes, 18 to 30. Price, \$3.00.

NUFORM, 137. Hip confining with elastine gores, specially designed for outdoor exercises. Straight-line effect. Sizes, 18 to 30. Price, \$3.00.

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